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PETERSBERG-ON-THE-RHINE,  
September 1, 1903.



THE news which made the most stir in Berlin during the past few days came from New York, and is nothing more than a mere canard. The papers here assert that the Staats-Zeitung and other New York papers had promulgated news to the effect that Cosima Wagner would come to New York with a troupe of her own, and with the whole Bayreuth apparatus, in order to give "Parsifal" in an authenticated version before Conried could produce the work there.

Of course all these sensational rumors are simple fabrications, and I agree with our

Variationist when he says, "What would the boys do without 'Parsifal'?" On this side of the herring pond the canard had been laid at the door of the Berlin correspondent of the New York Staats-Zeitung, but he promptly and decidedly denies the impeachment, and as he is an honest and capable newspaper man (and by no means what the Staats-Zeitung is wont to designate as an "irresponsible party"), I believe that Herr Bratter had nothing to do with the fake news.

The more it becomes apparent by the withdrawal of important names of German artists, and the whole of the Bayreuth and Munich contingents, that the coming Wagner monument unveiling celebration will not be a national affair, the stronger grows the evidence that from an international viewpoint the attendance will be a representative as well as an interesting one.

The much abused and harassed Lechner committee will no doubt find some solace in the following list of French composers, just published by the Paris Figaro, who intend to do homage to the genius of Richard Wagner by being present on the occasion of the ceremony of the unveiling of the Berlin Wagner monument: Saint-Saëns, Massenet, Ernest Reyer, Paladilhe, A. Bruneau, Charpentier, Chevillard, Reynaldo Hahn (many of whose songs have become popular in Germany), the Hillemacher brothers, Vincent d'Indy, Jancières, Lefebvre (whose choral work, "Judith," has been performed more frequently in Germany than in France), Maréchal, Messager, Wormser (the author of the beautiful music to the "Prodigal Son") and Pierné Salvayre, whose opera, "Richard III," has met with success in France and elsewhere. Furthermore, the directors, as well as the conductors, of all musical institutes subvented by the French Government will be delegated to attend the said ceremony. Hence France will be one of the best represented countries on that solemn and important artistic occasion.

From a letter which Leopold Godowsky sent me from Cromer, in England, I quote the following: "Mr. Aronson (my future assistant and private secretary) and I are going from here for a week to Holland and Belgium. We shall reach Berlin not later than the 10th of September. As you know, Maurice Aronson was my principal assistant at the Chicago Conservatory for four years, and has distinguished himself to such an extent that I was anxious to get him to Berlin to help me in my teaching. He is a man of exceptionally fine qualities, and I am sure that he will appeal to you as a man and musician. On the 6th I played in the symphony concert in Norderney. [A. Godowsky is far too modest to state what great success he met on that occasion I take the liberty of doing it for him, and can recount that he was cheered and applauded to the echo, and had to play no less than five encores!] The news of my 'severe accident' was a great

surprise to me. It seems that it spread all over the world, for I had telegrams and letters from many different places. I did not realize that so great a number of people took such kind interest in me. \* \* \* My pupils have done good work here. Alma Stencel is progressing more rapidly now than she ever did before. Myrtle Elvin is doing well. Eisner has made great progress. Willy Schagewitch has also done better work, but he had to return to Berlin owing to his mother's illness. The other pupils you do not know personally except Miss Dérémeaux, whose pianistic prospects are of the very best."

Mr. Aronson himself speaks in the following modest but hopeful manner about his future Berlin career: "Mr. Godowsky's reference to me in his letter to you is a source of pride and pleasure to me. It will make it the harder for me, however, to spare you a disappointment. I look forward with the keenest anticipation to my sojourn in Berlin. There are a number of my pupils coming from Chicago to Berlin this month to continue their studies with me in Berlin. If my success there will but in a measure approach that which was mine while in America, I shall feel very, very happy to have for a number of years at least forsaken the land of the almighty dollar."

As I am quoting letters I might as well cite one from Richard Burmeister, the eminent pianist, who states that he will begin his activity as pedagogue at the Dresden Royal Conservatory today; that he will come to Berlin this month; that he will give a concert here with orchestra on December 19, at which he will perform among other things his own arrangement of the Liszt "Concerto Pathétique," and that on December 8 he will be the soloist of a Dresden Philharmonic concert.

At Berlin yesterday and day before yesterday Prof. Josef Schlar, of Wiesbaden, conducted two so called "gala" performances at the Royal Opera, which by command of His Majesty the Emperor were given before an audience comprising the guests and other high personages of military rank whom William II invited for the festivities at the Ruhmeshalle Hall of Glory. The house bill on the first evening contained the "manœuvre picture," "Doberferitz," by the uncrowned German poeta laureatus, Josef Lauff, to which the Wiesbaden court conductor wrote the incidental music. Also there were given the first and fourth acts of "Carmen," with the usual cast. By command of the Emperor, and, too, because of the usual autumnal grand parade, Ignace Bruell's two act opera, "The Golden Cross" was revived with new scenery and costumes, and in a newly studied version. Naval was the Gontram, and Frau Herzog was the Christine, a part which in 1878 was "created" in Berlin by Lilli Lehmann, "The Golden Cross" having then had its first performance at the Berlin Royal Opera. This mediocre work made its successful circuit all over the civilized globe, and was given even in New York, where Emil Fischer was the Bombardon. The part was last night taken by Herr Nebe, who has less voice and humor than Fischer commanded at that time. Miss Rothauser sang the part of Theresa, and Herr Berger was the Nicolas, while the new scenery was painted by Messrs. Kautsky brothers and Rottonara, formerly of Vienna, now of the Berlin Royal Opera.

The only other musical event worth mentioning (or perhaps not worthy of mention) which took place in Berlin during the past week was the first production of a new operetta by Heinrich Reinhardt, entitled "Der liebe Schatz" ("The Sweetheart"), at the Neues Koenigliches Opera Theater. The success which Director Ferenczy's Central Theater operetta company had scored with the same composer's operetta, "Das Suesse Maedel," had encouraged him to take up the next opus also, but it did not prove a success. All the Berlin critics are of the unanimous opinion that the melodies which abound

in Reinhardt's latest operetta are of the most trite, commonplace Viennese pattern, and that the libretto (which treats of the old story of the girl who cannot make up her mind to choose between two lovers) is even worse than the music. Under the circumstances it is not to be wondered at that "The Sweetheart" did not meet with much success, and that such applause as was bestowed upon it should be credited to the performance. The chorus sang so out of tune that the dissonances, as one critic has it, sounded at times "hypermodernly." Credit is due the singing and acting of Misses Mia Werber and Henry Wildner and Carl Schulz and Rudolf Ander.

The more scarce the good productions in the field of modern operetta are growing, the more diligent are the diggers among the operetta directors in order to find good material among the old works. Hence the proposed revival of Jacobowsky's "Erminie" at Paris, and that of "The Trip to Venice" at Vienna. This latter operetta of Offenbach has probably never before been produced in Austria or in Germany, and therefore, although over forty years of age, can be considered a perfect novelty. In the original it was called "Le Voyage de Messieurs Dunan, Père et Fils," under which lengthy title it was first performed at the Bouffes in Paris, in March, 1862. It thus belongs to Offenbach's best, creative period, and chronologically it falls between the same composer's "Monsieur et Madame Denis," which preceded it, and by the "Magician of the Regiment," which followed it. The libretto by Siraudin and Moineaux will have to be modernized and also "cleansed" a little, the story of the cooper Dunan and his naive son Patroclus, who want to travel to Venice, but land in Paris, being deemed somewhat too "Frenchy" and at the same time not quite witty enough for Viennese audiences.

Day before yesterday there died at Reichenhall the well known composer and conductor, August Labitzky. For nearly fifty years he was a member, and for more than thirty years he was the conductor of the Carlsbad Kur Orchestra. He was a son of the well known dance composer, Josef Labitzky, who on August 18, 1881, died at Carlsbad, where from 1835 to 1868 he was his son's predecessor as Kur Orchestra conductor. The younger Labitzky was born near Carlsbad on October 22, 1832. He received his musical education at the Prague and Leipzig conservatories. Then he went to England where he was violinist in the national concerts, the New Philharmonic Society and at Her Majesty's Opera House. In September, 1853, he became solo violinist and concertmaster of the Carlsbad Kur Orchestra, and on October 8, 1868, became his father's successor as conductor of that organization. In this capacity his most distinguished merit was the furtherance of classic music, and to pave the way for the compositions of Richard Wagner. August Labitzky's symphony and Wagner concerts at the Posthof were always frequented by the art loving and truly musical element among the visitors to Carlsbad. On the occasion of his seventieth birthday anniversary he retired from active service, and lived since last year at Reichenhall, where he died last Saturday.

The Hekking-Schnabel-Wittenberg trio organization will give their popular chamber music soirées during the next season at the Beethoven Hall, instead of at the Philharmonie. The other trio, consisting of Messrs. Schumann, Halir and Dechert, will give four chamber music soirées, as usual, at the Singakademie. The chorus of that venerable institute will resume its rehearsals today, the first work to be sung by them this season under Professor Schumann's direction being Schumann's "Paradise and Peri."

Gustave Charpentier will soon finish a new opera, which is to have its initial performance not at Paris, but at Vienna. The composer of "Louise" was so pleased with the reception of this latter work at the Austrian capital, that he concluded that his next opera should be brought out in Vienna. The curious part of the story (or perhaps only of the advance puffs) is that Charpentier is said to have lived in Vienna for several months incognito, and that during this time he worked there upon his new opera, the subject of which is as yet a secret. Now he is in Paris, but intends to go back to Vienna in the fall, when he will hand to Mahler the finished score of his new work.

Another composer who is looking for "local color" is the best known among the Franco-Swiss music directors, Monsieur E. Jacques-Dalcroze. He has asked for and received permission from the Swiss Government to join the Swiss Army Corps during the manœuvre exercises, which will take place the middle of this month. The object of this pseudo-soldiering is to find musical inspiration in military songs.

O. F.



# The Berlioz Festival at Grenoble.

GRENOBLE, FRANCE, AUGUST 18, 1903.



WITH the Wagner Festival at Munich, the celebration of the centenary of Berlioz at Grenoble ranks among the most important musical events in Europe this season. The attention of the entire musical world has been focalized on this beautiful little city—the "Queen of the Alps"—where during four days throngs of people of many nationalities have assembled to render homage to the greatest musical genius France has yet produced.

Although Berlioz was not as some suppose a native of Grenoble, for he was born November 11, 1803, at la Côte-Saint-André, a commune of 5,000 inhabitants a score of miles from here, and where also in his memory has been

erected a fine monument, yet being Dauphinois and having passed much of his time in this the capital of the Dauphiné, which he regarded as his home, it is but fitting that this common centre should cherish him as its most gifted son and honor him accordingly.

Apropos of the birthplace of Berlioz—many biographers having insisted that it was Lyons or Vienne rather than Grenoble, Berlioz himself took up the "important subject" and said: "No, it was neither; it was the little village of la Côte-Saint-André that cradled me, which did not boast much, and which some of my compatriots affect to despise, but it had at least a mayor, an adjunct, a justice of the peace and a chief blacksmith. Indeed, this blacksmith had his shop directly under my father's house, and to him I can but feel that I am not a little indebted. For his anvil strokes woke me at 4 o'clock all the mornings of my early years, and their noisy cadences have contributed not a little to develop in me the sense of rhythm of which, strange to say, my enemies assert that I am destitute."

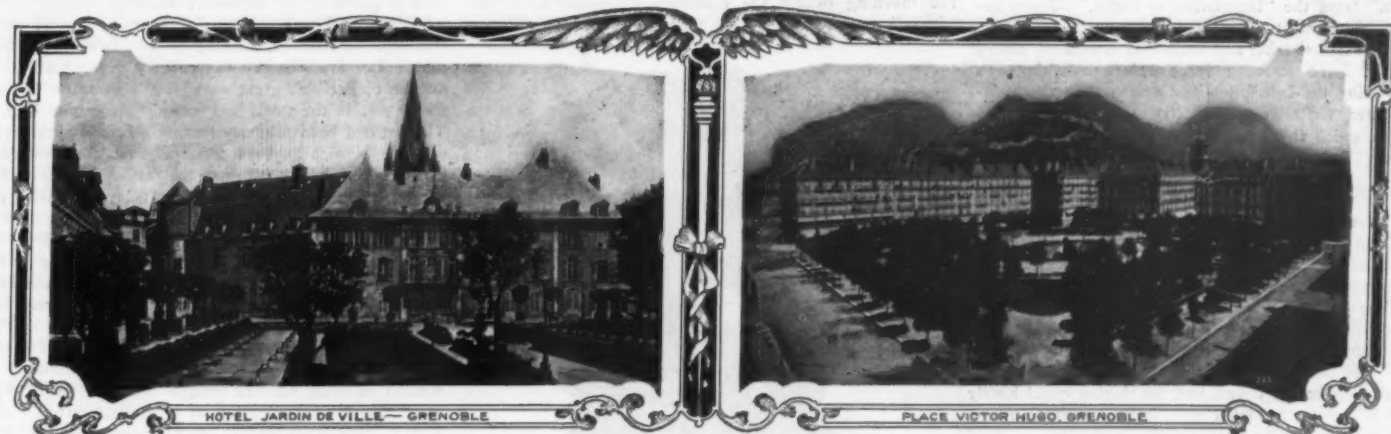
As I doubt if many of the readers of THE MUSICAL COURIER have visited this part of France, so strangely neglected by the majority of tourists, I would like to call attention to its almost unequaled situation among the Alps of Southeastern France—a situation which forms a uniquely picturesque setting to the fêtes of Berlioz—that oracle of natural beauty and master of descriptive music. Most people associate the name of Grenoble with gloves, walnuts and cement, but shake their heads when asked in what part of Europe it is. In fact, I have been asked if it were not in Spain! It is about ten hours southeast from Paris, six hours north from Marseilles, less than three from Lyons and 40 miles from Aix-les-Bains. Its inhabitants, exclusive of an army division, number 70,000, augmented by a large surrounding population, which contributes to make it an animated centre. Some 30,000 of both sexes are engaged in

making gloves of the finest kid variety, the annual output of which reaches the large total of 1,200,000 dozens, valued at first cost at \$7,000,000—of which more than \$1,000,000 worth go to the United States. However, it is a university as well as a manufacturing city, and many foreign students, including Americans, come here for the summer and winter courses in language, the French spoken being of a specially pure character. But what makes Grenoble one of the most interesting places in France is its magnificent situation and surroundings, while at the same time it is a point of departure for a wide range of promenades and mountain excursions. At the apex of the angle formed by the rivers Isère and Drac, and backed by the mountains of the Grande Chartreuse, the city level in itself faces two valleys whose loveliness and richness of verdure baffle description. On every hand snow capped mountains meet the eye and are lost in the clouds. The interior of the town is a combination of the ancient and modern. Emerging from the narrow, well kept streets of the older quarters one comes into large and modern squares bright with flowers and plashing fountains and surrounded by Parisian shops and cafés. It is really a miniature Paris. The art gallery contains examples by Rubens, Veronese, Rembrandt, Delacroix and others, including Fantin-Latour's glorious conception of the apotheosis of Berlioz; while the library boasts of 250,000 volumes and a valuable collection of ancient manuscripts. Two rare works are kept insured at \$20,000 each. Grenoble is also coming to be more and more an industrial centre through the utilization of the water power of the Alpine streams and glaciers, by which force, heat and light are now being supplied, and the city is taking to itself the new title of "The White Coal Capital." The United States is

SCENES OF THE GREAT BERLIOZ CENTENARY FESTIVAL AT GRENOBLE, FRANCE.







HOTEL JARDIN DE VILLE—GRENOBLE

PLACE VICTOR HUGO, GRENOBLE

represented here by a consul and vice consul, and England and Italy by vice consuls.

Interesting also is the city from a historical point of view. A Roman settlement in 122 B. C., called Cularo; a bishopric in 375 A. D., under the Emperor Gratian, and called Gratianopolis, hence Grenoble, it went through many vicissitudes in the Middle Ages, followed by the Inquisition against the Vaudois and sanguinary religious wars. Here, too, in 1788 the French Revolution had its beginnings. In 1815, on the return of Napoleon from Elba, Grenoble was the first large town to open to him its gates, and the rooms and furniture he used are still shown.

From a military point of view it is a city of the first class, surrounded by moat and ramparts, and protected by forts on dominating hills, which bristle with bastions and guns. Its eminent men include the Chevalier Bayard, the knight without fear and without reproach; Vaucanson, the mechanician; Stendhal, the writer; Condillac, the philosopher; Casimir Périer, Minister of Finance; Jouvin, glove machine inventor; Sappey and Ding, sculptors; Hébert, Berthier and Fantin-Latour, painters.

At this writing, in its gala dress, decorated with thousands of flags and banners, its streets thronged with people, Grenoble presents an animated appearance. At the station a huge triumphal arch bearing the inscription "Centenary of Berlioz" greets the visitors, while smaller arches are to be seen in many streets proclaiming "Glory to Berlioz." Special trains are run from Lyons and all neighboring towns. Hotel accommodations are at a premium, and the lycées, schools and public buildings, halls and quarters of all kinds are utilized for sleeping purposes.

The full program of the fêtes comprised events occupying four days, under the honorary presidency of Ernst Reyer, the author of the operas "Sigurd" and "Salambo," member of the Institute and Grand Officer of the Legion of Honor; while the French Government had appointed through the Minister of Public Instruction for its special representative M. Gabriel Fauré, the well known composer and organist of the Madeleine at Paris.

The first day of the festival proper was devoted to a formal reception of the members of the jury in the musical competition, to the welcoming of arriving guests, to a military torchlight procession, and to excellent band concerts in the public squares, and notably in the Jardin de Ville, where were rendered selections from Saint-Saëns, Reyer

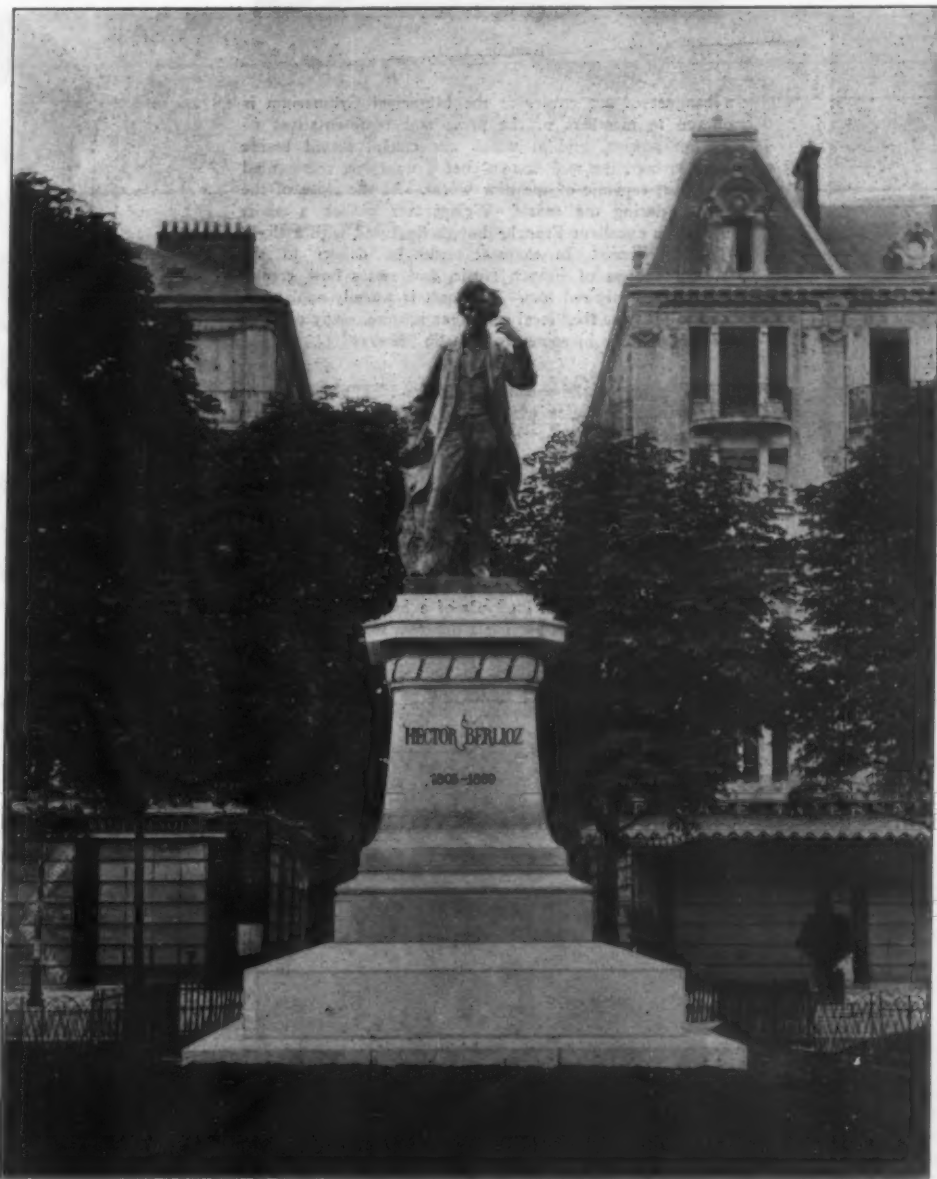
and day, in a pouring rain, these thousands of aspiring musicians assembled in the various theatres and halls for the "lecture à vue"—the sight reading contest—for the French are great advocates, and rightly too, of a thorough mastery of "solfège."

The unveiling of the new statue of the master—Grenoble's conception of a Dauphinois by a Dauphinois—was to have taken place that day at 10 o'clock. As if in sympathy with the career of Berlioz, the elements disposed of man's proposing, and on account of the terrific downpour the dedication was postponed until the same afternoon at 5 o'clock. But though Old Sol deigned to show himself at intervals during the noon hours, poor Berlioz was evidently destined to have his statue unveiled and baptized at the same time, for the elements were again unchained, and the umbrella fakirs came in for their share of the harvest.

The statue is by Urbain Basset, a native of Grenoble, who, like Gustave Doré, who made some clever caricatures of Berlioz, is quite as skillful a violinist as an artist. The pedestal of granite and marble, with the legend "Hector Berlioz, 1803—1869," harmonizes well with the bronze of the figure, which represents the composer in standing posture, one hand uplifted near the ear as if holding a shell from which to absorb nature's sounds, and in the other a pen in readiness to record the inspirations of the Divine Muse.

The ceremony was greatly curtailed owing to the inclement weather, and after the announcement that the longer addresses which were to have been given could be read in the papers of the next day, the martial strains of the "Marseillaise," as orchestrated by Berlioz, burst upon the ear, executed by two large military bands and by a chorus of 400 of the children of the public schools.

It is not, by the way, generally known that Berlioz orchestrated this national hymn, and M. Tiersot, the librarian of the Paris Conservatory—a post which Berlioz himself once filled—has done something quite remarkable in unearthing the score for these Grenoble fêtes. His version was dedicated to the author of the hymn, Rouget de Lisle. Following the oration of M. De Beylié, president of



THE STATUE TO HECTOR BERLIOZ AT GRENOBLE.

and Berlioz. The second day was largely occupied with the great international musical competition, a feature of the celebration which attracted no fewer than 157 musical organizations, including singing societies of all kinds, brass bands, trumpeters and mandolin clubs, coming from France, Italy, Switzerland, Monaco, Algiers and Tunis.

As early as 8 in the morning of Saturday, the sec-

the festival committee, the statue was unveiled amid shouts of applause, while the bands took up the inspiring "Marche Hongroise," from the "Damnation of Faust." There occurred at this moment a touching incident: Felix Weingartner, the eminent critic and orchestral conductor, placed at the foot of the statue a large wreath as Germany's tribute, bearing the inscription in German, "To the Illustrious Master, Grenoble, August 15, 1903." The enthusiasm with which this gracious act was greeted was loud and long.

The same afternoon the musical competition was in full swing all over the city. For the most part it consisted of the rendition of a "morceau imposé" (or competitive number) and an optional selection. I attended perhaps the most important competition at the Municipal Theatre. This old building was like a furnace—so poor is the ventilation, if indeed there be any at all—and a warm reception was given the singing societies by the rather mixed audience present. The séance opened with some rather small societies from neighboring towns, and the singing could hardly be called first class; in fact, France is far behind Germany, England and Italy in the matter of chorus singing.

Later on, however, one was well repaid for the discomfort by the excellent ensemble work of the Harmonie of Lyons and that of a large Algerian society in native costume; fez and white burnoose contrasting well with their swarthy skin, and led by a virtuoso with flowing locks like unto the foliage of a tree. The last numbers of the afternoon—"Tu es Petrus," of Palestrina, and a fine modern example of Italian part song by Ricordi—were rendered in absolutely masterly fashion by the large Academia di Canto Chorale of

ing whets the appetite for the really musical treats, artistic from every point of view, that are to follow. At 9 in the morning occurs the honorary competition, or the "finals," so to speak, for the money prizes; then at noon



BERLIOZ, 1831.

a banquet of 200 covers at the Municipal Gymnasium is offered to members of the press and representatives of foreign powers, and at which our consul seated beside Weingartner, the well known chef d'orchestre, represented the great republic of the new world. At the close of the repast, during the toasts, Weingartner makes a short speech in excellent French, though tinged with a slight Teutonic accent. In eloquent terms he drinks to the eternal success of French music, and states how greatly Berlioz has inspired him. His toast is warmly applauded, and to preserve the "local color," as it were, many of those present indulge in some enthusiastic "hochs!"

Interesting to the spectator was the long procession of 157 musical societies which took place in the afternoon through the principal streets black with throngs of people. During some of the halts it was amusing to watch some of the more jovial paraders disport themselves in the "cake walk," which is quite the rage in Europe this season. This procession, although most picturesque with multi-colored banners and the costumes of the Tunisians, Algerians, Italians and Swiss was rather too discordant even for the lovers of close harmony. For the bands following one another at intervals of a hundred yards, more or less, and each one playing a different tune in a different key, caused a musical pandemonium such as is rarely surpassed even Coney Island in its noisiest mood. The parade finally wound up in the public gardens where oc-



CORNER OF THE PUBLIC GARDENS, GRENoble.

curred the distribution of prizes, which were won by the Harmonie, of Lyons; the Academia Corale, of Turin; the Chorale, of Tunis. Of the instrumentalists, the Harmonie, of Certe; the Fanfare, of Lyons, and the Mandolinata, of Geneva, carried off first honors.

But we have now to chronicle the two great concerts on the evening and afternoon of the last two days of the centenary, given by the orchestra from the Casino of Aix-les-Bains, and conducted by three of the most eminent conductors in Europe, assisted by soloists of the very first rank. The first concert was entirely devoted to the production of Berlioz's great work, the "Damnation of Faust." Every seat in the small and entirely inadequate Municipal Theatre had been sold days before. In comparison to the prices at Munich the seats were most reasonable—12 francs for one concert, or 18 for the two. Every seat in the house was sold, and those who delayed securing places found it difficult to obtain admission. It was a most brilliant scene, with an abundance of evening toilets, handsome women in handsome gowns, and everyone so attentive that it seemed as if the faces of the audience reflected all the changing moods of the orchestra. In the box of honor in the centre of the first balcony sat Weingartner, who was seen to applaud frequently and heartily.

The eight principal scenes of the "Damnation" were written in 1829, but the integral work as heard Sunday night was not completed until October 19, 1846. In 1828 Berlioz, then a student at the Conservatoire, first became acquainted with Goethe's masterpiece through the medium of Gérard de Nerval's translation. So profoundly impressed was he that he could not leave the book, but read it over and over again, at table, in the theatre, in the streets everywhere. The translation contains several fragments in verse, and "unable to resist the temptation," says Berlioz in his memoirs, "I set them to music, and without having heard a note of what I had written, got them engraved at my own expense." This was the first work he



BERLIOZ, 1839.

ever published, and it appeared under the title, "Eight Scenes from 'Faust,' comprising the Easter Hymn, the 'Ronde des Paysans,' the Ballet of Sylphs, the Song of the Rat, that of the Flea, the Song of the King of Thule (composed near Grenoble, September 14, 1828), the Romance of Marguerite and the Mephisto Serenade. Fifteen years later he took up the work again, and began to elaborate it into the form as we know it today. He wrote the greater part during the course of a trip across Austria, Hungary, Bohemia and Silesia. Five-sixths of the libretto are Berlioz's work, and he seems to have written both music and words together. The introduction of Scene I was written in a wayside inn on the Austrian frontier; at Vienna he wrote the Scene on the Banks of the Elbe and the "Ballet des Sylphes." At Vienna also—and in a single night!—was written the colossal setting of the "Rakoczy March." The "Ronde des Paysans" was written in the gaslight of a shop in Budapest. At Prague, rising in the middle of the night, he wrote the Chorus of Angels; at Breslau, the Students' Latin Chorus; the great trio, "Ange adoré," was composed at the country seat of the Baron de Montville, near Rouen; the rest was finished at Paris—in his own rooms, in a café in the Tuileries Gardens, and even on a milestone in the Boulevard du Temple. To use his own words: "I wrote when and where I could. I did not seek ideas. I let them come, and they came in the most unexpected order. Once launched I made the verses which I required according as the musical ideas came to me, and I composed my score with an ease I have rarely experienced in my other works. When at last the entire sketch was finished, I set myself

eighty mixed voices from Turin. The women dressed alike in simple white gowns—such a relief after the rainbow effects of the female portion of many of our American choruses—sang with a smoothness and delicacy that I have rarely heard equaled; while the men furnished a discreet yet ample background. Such exquisite phrasing, shading and tonal balance quite opened the eyes of the French singers present, and was received with tumultuous applause. Of course, they carried off first honors, and were obliged to repeat the last number. Still hungering for more the audience recalled them for a second encore, to which they responded by singing in excellent French the "Marseillaise," which compliment quite captured their patriotic listeners. This same chorus gave a concert the following morning at the cathedral which was largely attended. The program included the Psalm of Marcello, the Evening Prayer and "Super Flumina" of Gounod, and notably the "Quareus Me," from the Requiem of Berlioz. In fact, it was the only opportunity at these fêtes to hear the religious and purely vocal music of the great French orchestral writer. This selection is written entirely without accompaniment, yet such was the smoothness of the execution that one would have imagined the soft diapasons of an organ played by a master hand. In the evening, although the skies pour forth unceasingly, nothing can dampen the innate gayety of these Latins; and the streets are full of noise, with the singing of crowds of fun makers and brass bands playing airs of a more popular nature than those of Berlioz. The grand ball at the Municipal Gymnasium is the principal attraction, and there one sees the gilded youth turn night into day with the aid of the seductive rhythm of that international dance—the waltz.

The third day of the fêtes is happily enlivened by the appearance of the sun and a fine, cool and bracing morn-



to go over it all afresh, to polish the various parts, unite them, to mold them together with all the tenacity and patience of which I am capable, and to complete the instrumentation which was only indicated here and there. I regard this work as one of the best I have produced."

The "Damnation of Faust" was first performed without much success in Paris at the Opéra Comique on December 6 and 20, 1846, under the title of "Opera Legend," the author justifying the title by reason of the impossibility of properly presenting the work on the stage. He hesitated over the choice of a suitable name, first calling it an "Opéra de Concert," then an "Opera Legend," and finally a "Dramatic Legend" (1854).

Berlioz was not destined to see the third integral performance of this work in France, for it did not occur until February 18, 1877. That day it was given in two concert halls at the same time by the orchestras of Padeloup and Colonne, and was received with enthusiasm. Its success since then has been continually increasing.

The "Damnation of Faust" was rendered Sunday evening, the 16th, at Grenoble, by the orchestra and chorus from the Casino of Aix-les-Bains, the former consisting of eighty and the latter of seventy executants, under the excellent leadership of Léon Jehin, who is also the conductor of the orchestra at Monte Carlo.

The soloists were: Marguerite, Mlle. Lina Pacary, of the Paris Opéra; Faust, M. Lafitte, also of the Opéra; Mephistopheles, M. Daugis, of the Opéra Comique, Paris, and Brandes, M. Ferrari, from the Bordeaux Opera. I was glad to see that no attempt was made to stage the "Damnation," but that it was given as a cantata without scenery or costumes. In this they followed out the idea

call such men "bestial" we wonder. They are a thirsty mob, but beasts can't sing fugues no matter the length or breadth of their thirst. It is an instance of Berlioz, the composer, getting the better of Berlioz, the librettist. An odd fact that while he was a student at the conservatory

In his great treatise on orchestration (1844) he speaks of it as follows:

"It is an orchestral voice at once dreamy, melancholic and noble, whose tone makes one think of bygone days, of distant scenes, and which renders it superior to any other instrument when the composer desires to call to mind images and sentiments of the past, when he wishes to make the heart vibrate in tender souvenirs."

Besides the Romance, the most noticeable features of this fourth and last part are the "Invocation of Faust to Nature," well interpreted by the ample organ of M. Lafitte, the "Ride to the Abyss," so wild and diabolical that one seems himself laid hold of and borne away, and finally the "Celestial Chorus," following the "Apotheosis of Marguerite," whose angelic strains, while terminating this masterpiece, soothe and tranquilize the soul.

What shall we say now of the interpretation? In every respect well worthy of the work of Berlioz. The orchestra is made up of seemingly younger performers recruited from the best orchestras of Paris and the fine orchestra of Monte Carlo. In fact it is the best orchestra I have ever heard at a summer resort such as Aix, and a close second to those of Boston and Chicago, or orchestras anywhere of the first class. Considering the immense difficulty of the music of Berlioz, the technique of the orchestra from Aix is really astonishing. Much praise is also due to Léon Jehin, perhaps the leading "chef d'orchestre" of France, for his conscientious and brilliant interpretation, which seemed to penetrate to the very depths of the work, and to place in antithesis the innumerable details of this glorious score. Praise also for the manner in which Jehin had disciplined his men, and for the respectful care with which a work of such magnitude was attacked. Two souvenirs were offered the conductor after the second



Berlioz, 1862.



Berlioz, 1856.

his whole nature revolted at the thought of fugues, and their dry, almost arbitrary rules; yet they are constantly appearing in his work, and in this instance he seems to go out of his way to introduce one.

The two curious solos, the song of the "Flea" and that of the "Rat" (on which theme the students' fugue was constructed), occur also in this scene.

The small role of Brander, if indeed it can be called a role, was conscientiously and satisfactorily interpreted by the baritone Ferrari.

The familiar "Ballet of Sylphs" received an insistent encore. I have heard it, however, more delicately given by Colonne in Paris. Probably this was due to the difference in size between the large Châtelet in Paris and the small Grenoble theatre.

The third part is perhaps the most interesting of all, including as it does the famous Gothic song, the "King of Thule," sung most artistically by Mlle. Lina Pacary; the serenade of Mephisto (repeated), where Berlioz treats the orchestra as a huge guitar (it was originally written for guitar accompaniment); the "Menuet des Follets," with its fantastic conception, picturesque crescendos and taking rhythm; the great duo between Faust and Marguerite, and the superb trio with Mephistopheles, both of which numbers were sung with temperament and dramatic feeling.

The long continued applause and enthusiasm of the audi-



Berlioz, 1867.

of the author, who in 1840 indicated humorously that his production was only a "concert work," even if it did "disconcert" the traditions and ideas of his time.

The first part (the "Damnation" being divided into four parts and twenty scenes) opens with the plaint of Dr. Faustus, alone in the fields of Hungary at sunrise. Lafitte, who was substituted for Cossira (indisposed), was probably an improvement on the latter, whom I heard at Aix last week in "Lohengrin."

The "Peasants' Round," now interrupting Faust's reverie, was well given by the mixed chorus, which had evidently been well trained, many of them singing without the score. Aside from some rather crude voices, the rendition was marked by great smoothness and beauty of tone.

I particularly enjoyed Jehin's interpretation of the "Hungarian March," which closes the first part. In depicting the effect of an advancing army, the orchestra was very adroitly managed. Commencing lightly, afar off, the march by an almost imperceptible crescendo becomes more and more warlike, and ends in a perfect tumult of brass. It was, of course, insistently encored, as it is the most popular if not the most stirring number of the entire work.

In the second part the appearance of Mephistopheles before Faust in his study introduced the diabolical idea, which was excellently portrayed by M. Daugis in voice, grace of person and sarcasm of manner.

In the next scene we have the Cave of Auerbach at Leipsic, with the rush of winds so marvelously orchestrated, and the famous chorus of students, who drunk as they are, sing a rousing four part fugue, and on this particular occasion sang it very well. Why Mephisto should

ence must have been most gratifying to these artists after their really sincere and soul satisfying effort.

A plaintive romance for the English horn, expressively played by Mr. Berthet, began the fourth part. The English horn was perhaps the favorite instrument of Berlioz.



STATUE OF BERLIOZ AT SQUARE VINTIMILLE, PARIS.

part; one, a large golden lyre, in the name of the musicians of the orchestra, expressive of gratitude to their eminent leader for having made them thus intimately acquainted with the works of Berlioz; the other, a huge palm of gold presented by the festival committee. The soloists also were fully capable of the task devolving upon them. Lafitte, the tenor, possesses a powerful voice of agreeable quality. Owing to the extreme range and the difficulties of the score many of his high notes were taken falsetto. It is hardly necessary at this late day to note the unvocal style of Berlioz; either he writes in the trite style of the French dramatic school, or else he treats the voice as an orchestral instrument. The chief accusation brought against Wagner should have been leveled at Berlioz.

Lafitte, besides possessing richness of voice, and that real tenor timbre so extremely rare, has withal an excellent style and a prepossessing stage presence.

Quite astonishing was the ability displayed by M. Dangès in the role of Mephisto. He is a young artist of whom we shall hear more some day. I believe he is hoping to come to New York to sing in grand opera before many moons have passed. Gifted with really a remarkable bass voice, he achieved a thorough success, which was recognized by several recalls in a most artistic rendition of the "Mephisto Serenade," the "Song of the Flea," and in the trio with Faust and Marguerite. Mlle. Lina Pacary, of the Opéra, as Marguerite, was perhaps the least satisfactory of the trio. Of fine appearance, a trifle matronly, her enunciation was particularly clear, but she seemed if anything a little lacking in power and brilliancy, more especially in the upper register. I had before re-

marked this same defect in a recent hearing of her in "Lohengrin."

In the Grenoble audience, perhaps the most interested listener, aside from Weingartner, as well as a master character among the invited guests was M. Charles Berlioz, a cousin of the composer, and to whom he bears a striking resemblance. M. Ch. Berlioz, of Lanalou, Department of Hérault, also has the artistic temperament which finds expression in painting after the modern impressionist school, and some of his works are on exhibition here.

For visitors who were unable to obtain entrance to the theatre, an excellent band concert was given in the Public Gardens by one of the prize winners. The Gardens themselves present a fairy like appearance—garlands of Japanese lanterns suspended on all sides, and the foliage and flower beds illuminated with myriads of parti-colored electric lights. The façade of the Hotel de Ville is also brilliantly illuminated, and bears in jets of flame the magic words "Hector Berlioz." At the same time there is dancing in the public square, games in the athletic field, and nautical sports on the river. It reminds one of the "14th of July" in Paris.

But we are come to the last and most enjoyable day of the fêtes, and the following is the program for the final concert on Monday afternoon:

**PART I.**  
Roman Carnival (Characteristic Overture).  
Romeo and Juliette (selections)—  
Strophes. Madame Deschamps-Jéhin.  
Romeo Alone, Melancholy. Concert and Ball. Grand Fête at the House of Capulet.  
Harold in Italy (Symphony). Second part.  
Two Melodies—  
Absence.  
The Young Breton Shepherd.  
Mlle. Eléonore Blanc.  
Beatrice and Benedict (duo-nocturne).  
Mlle. Eléonore Blanc and Madame Deschamps-Jéhin.  
Overture to the Corsair (after Lord Byron).  
Lecture upon Berlioz by M. Julien Tiersot, Librarian of the Paris Conservatory.  
Reading of an unpublished poem by Camille Saint-Saëns, entitled "For the Centenary of Berlioz," read by M. Bréant, of the Gymnase Theatre, Paris.

**PART II.**  
The Fantastic Symphony.  
Under the direction of M. Felix Weingartner.

The centenary committee in arranging the program of the fêtes did not lose sight of the important fact that the works of Berlioz must be made known in order to have them liked. Hence for this grand concert as much variety and comprehensiveness is introduced as possible. It would have been a pleasure to see something included

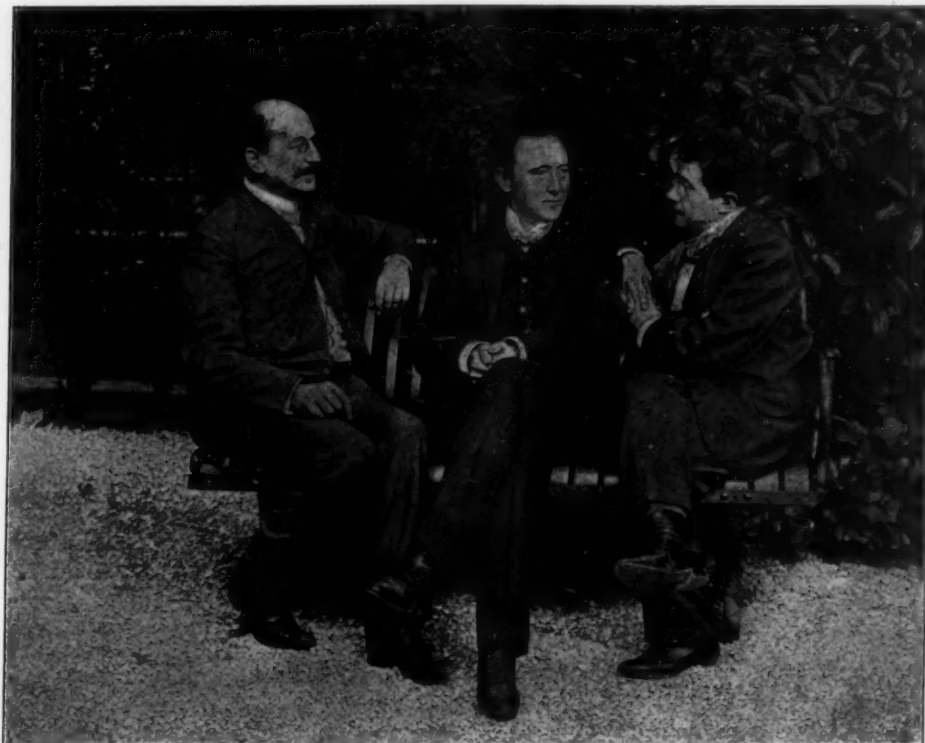
from "The Trojans," where in such outspoken form is manifest the influence of Virgil and Berlioz; and also from the stupendous "Messe des Morts," which, though the least known and understood, are certainly not the least important and characteristic efforts of Berlioz's ex-

which contains three numbers for orchestra, perhaps best known and most appreciated by dilettante. The first number is that magnificent scene of Romeo alone, wandering in the garden on a beautiful starlit night and perceiving the merrymaking at the brilliant fête which is being given in the palace of Capulet. The plaintive notes of the oboe in mournful reverie and the two principal symphonic motifs are happily contrasted—the lovesick mood of Romeo and the gay and joyous dance tunes. This is certainly one of the most impassioned inspirations of Berlioz; every instrument seems to have a soul, a voice, to be a real personage. Never has orchestral expression attained to greater intensity.

The splendid "Romeo and Juliette" Symphony was dedicated to Paganini in recognition of the famous present of 20,000 francs. "My debts paid," writes Berlioz (Mémoires, Vol. I, p. 340), "seeing myself still possessed of a goodly sum, I thought only of employing it musically. All other work must cease. I said to myself; I will write a masterpiece, on a new and vast plan, a work grandiose, passionate and full of fancy; worthy, in short, to be dedicated to the illustrious artist to whom I owe so much." Paganini was obliged to leave for Marseilles and Nice, whence he never re-

turned. The two musicians corresponded as to the subject of the great work, the violinist, however, leaving everything to Berlioz, who at last decided upon a "symphony with choruses, vocal solos, and choral recitative, of which Shakespeare's 'Romeo and Juliette' should be the sublime and ever new subject." Berlioz wrote the text in prose, which Emile Deschamps put into verse, and the musical composition occupied seven months, with but few days of interruption. "What an ardent life I lived all that time!" he cried.

Paganini, alas! died at Nice before even the score could reach him. Berlioz himself declared that the work presented immense difficulties of execution, difficulties of every kind inherent in the form and style, which can only be vanquished by means of long and patient study "perfectly directed." The first four parts were given in London under his own direction, and he records that they never received such a brilliant reception as that accorded by the English public. In the "postscriptum" to his Mémoires he writes: "If you ask me now which of my pieces I prefer, I answer—my opinion is that of most artists—I prefer the adagio (scène d'amour) of 'Romeo and Juliette.' Once at Hanover, at the end of this piece, I felt myself pulled behind; it was the musicians around my rostrum kissing the skirts of my coat. Nevertheless, I take care not to play that adagio in certain halls and to certain publics."



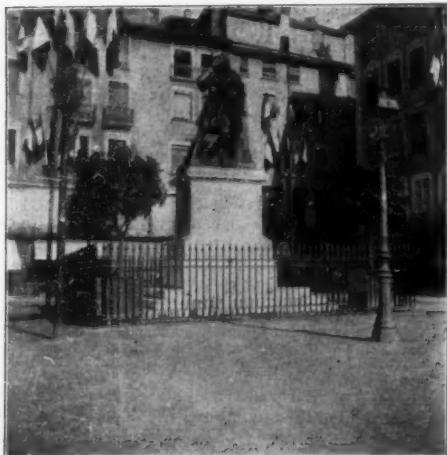
L. JEHIN. FELIX WEINGARTNER. G. MARTY.  
THE LEADERS OF THE ORCHESTRA AT THE BERLIOZ CENTENARY FESTIVAL.

traordinary genius. But given the limited time—the concert with the readings lasted nearly four hours as it was—the selections were commendable enough, and certainly, from the merely musical point of view, of the highest attractiveness.

The first part of this second concert was directed by the able M. Georges Marty, now conductor of the Society of Conservatory Concerts at Paris, and formerly chief of the orchestra at the Opéra Comique.

The Aix-les-Bains Orchestra occupied the entire stage, which rather appropriately, considering Berlioz's love for nature, was set with a pastoral scene. A wonderfully descriptive piece of music was the "Roman Carnival" with which the concert opened. This overture is constructed of motifs taken principally from the second act of "Benvenuto Cellini" (Mardi Gras), to which it was destined after the completion of the work (1838) to serve as an introduction. The andante which is developed at length after the brilliant prelude is taken from the first act. The theme of the allegro is the saltarello in the opera. Shall we never see a revival, by the way, of "Benvenuto"? Liszt often conducted it at Weimar. The Carnival Overture was first played February 3, 1844, at Paris.

The orchestra did full justice to the local coloring and the tremendous finale. The same might be said of the fine rendition of the "fragments" from "Romeo and Juliette." They are taken from the first part of the work.



STATUE OF CHEVALIER BAYARD, GRENOBLE.



FACADE AND ENTRANCE TO MUNICIPAL THEATRE, GRENOBLE.



UNITED STATES CONSULATE, GRENOBLE.  
Decorated for the Berlioz Centenary Festival.



In the scene of the Garden Fête the sad motif of Romeo appears just before the terrific finale. The strings ascend in perfect whirlwinds of notes to the roaring accompaniment of the brass. The danse idea in the "Concert and Ball" is not greatly developed nor especially apparent except to the very close listener. In the third number—the "March of the Pilgrims," from the "Harold in Italy" symphony—we find Berlioz making a real and tangible attempt at a tune, and a very striking and beautiful one it is. There are few examples in all music of a better development of a theme than this. The motif, though improvised in a couple of hours' dreaming at the fireside, received more than six years' retouching. It obtained a complete success at the first performance, November 23, 1834. Paganini was also the inspiration of this noble symphony. The virtuoso, possessor of a magnificent viola, having begged Berlioz to compose on his account something for this instrument, "I planned," says Berlioz, "to write for orchestra a series of scenes in which the solo viola would mingle as a person more or less active, preserving always its own individuality. I wanted to make of the viola in placing it amidst the poetic souvenirs which my peregrinations in Italy had left me, a sort of melancholy dreamer in the style of 'Childe Harold,' of Lord Byron. Hence the title of the symphony 'Harold in Italy.'"

As in the Fantastic Symphony a principal theme is constantly recurring through the entire work. In the march the solo viola, reinforced by the clarinet and French horn, expose this characteristic motif, beginning with the sixty-fifth measure. The symphony of "Harold" was executed for the first time November 23, 1834. Paganini did not hear it until December 16, 1838; it was at the end of this concert, where also the Fantastic Symphony (for which he had already manifested his admiration five years before) figured on the program, that he sent to Berlioz the famous check for 20,000 francs. At the Grenoble concert this selection, with its exquisite orchestration, was vigorously redemanded. The major portion of the march is for woodwind—an organ-like effect with harmonics on the harp like bells. The viola, weaving a sort of an arpeggiated web about the march theme, produces an absolutely delicious effect.

The last purely orchestral number of the first part was the overture to the "Corsair," written in 1831, during a visit to Italy. This overture is another example of the profound influence of English literature on the composer; also of the romantic movement started by Walter Scott and reinforced by Byron. Shakespeare, Byron and Moore were gods of a sincere idolatry in Berlioz, and though Shakespeare was the god of gods, Byron's influence was enormous. Curious to relate, this overture to "The Corsair" was not performed (April 1, 1855) until twenty-four years after its completion! In 1863 Berlioz complained that he had never been able to hear it but once. It is an orchestral number vibrating with joy and energy, and I wonder why it is so seldom played. Furious passage work by strings opens the number; this fiery introduction gives way to a quiet andante, which in its turn is superseded by a brilliant allegro vivace, ending in a perfectly tumultuous finale.

The orchestra performed this with admirable dash and abandon, without allowing the technic to suffer in the least from the tremendous tempo at which it was taken. In the midst of many bravos a golden wreath was offered to M. Marty, the distinguished conductor, as a souvenir of the notable occasion. As a director he is conscientious, careful and serious, lacking perhaps a little in temperament. He seems to possess to no little extent the traditions of the Colonne concerts. The orchestra from the Aix Casino again gave proof of rare qualities, not only of cohesion, correct intonation, sureness, sonority and expression, but of a superior interpretation and executive ability, quite indispensable when it is a question of playing Berlioz, and further of a passionate and sympathetic comprehension of the difficult pages intrusted to its execution.

The assisting artists of this concert were Mme. Deschamps-Jéhin, of the Paris Grand Opéra and Opéra Comique, and Mlle. Eleonora Blanc, of the Lamoureux Concerts, and soloist of the Society of Conservatory Concerts. Mme. Jéhin, the wife of the conductor Léon Jéhin,

though no longer in her first youth, possesses a contralto voice of powerful calibre and wide range. She is a lady of generous proportions and an artist of large experience. Her first number, the "Strophes," which serve as a kind of prologue to the dramatic symphony of "Romeo and Juliette," was accompanied discreetly by the harps in arpeggio work, with occasional contrapuntal episodes for the violoncello, often in the upper positions of that instrument.

Though classic in character, the accompaniment strikes one as rather thin, especially in contrast to the almost trop-



ERNST REYER,  
President of the Berlioz Centenary Festival.

ical luxuriance of the orchestration in the "Roman Carnival" which had preceded.

As we have expressed ourselves elsewhere, vocal writing was not the forte of Berlioz, pre-eminently an instrumentalist. These "Strophes," dramatically declaimed, rather than sung by Madame Jéhin, are in the recital style, and are nothing else than the homage rendered by the musician to the lovers of Verona and to the immortal poet who sings of them.

Mlle. Eleonora Blanc sang charmingly the melody, "Absence," words by Théophile Gautier. This song so desperately sad quite touched the hearts of the audience, who refused to allow the artist to continue until she had repeated this really exquisite gem. In her second solo, "The Young Breton Shepherd" poem, by Brizeux, a naïve and extremely picturesque composition, one enjoyed greatly

These melodies, composed in 1834 and published with piano accompaniment (horn obligato for the second) were afterward orchestrated by Berlioz himself. For some reason or other at this performance yesterday, the French horn was so hopelessly sharp that the effect of the chanson was somewhat spoiled by the obligato.

In the duo nocturne from "Beatrice and Benedict," which followed Mlle. Blanc's solos, the contralto rather over-weighted the soprano, but apart from this no fault could be found with the rendition. The words are Berlioz's own. "Beatrice and Benedict" is a small opera in two acts, the subject being taken from Shakespeare's "Much Ado About Nothing." The initial performance was at the theatre of Baden, August 9, 1862. It is the last work of Berlioz, for the "Trojans," performed the previous year, had been already completed. The duo nocturne forms the last scene of the first act. It is one of the most beautiful numbers ever written by Berlioz, and scored a great success when produced in Germany under the personal direction of the composer. He tells us that the "duo nocturne" and two other numbers produced a "prodigious effect." The critics from Paris, he says, warmly praised the music, the art, and the duo above all, but some of them found much brush wood in the rest of the score, and pronounced the spoken dialogues to be lacking in wit. That dialogue, adds Berlioz, is almost entirely copied from Shakespeare. The Grand Duke of Weimar once asked him in what circumstances he had written the duo. "You must have composed that by moonlight in some romantic—," "Monseigneur," interrupted Berlioz, "it is one of those impressions of nature for which artists make provision, and which afterward extravasate from their minds, when the occasion comes. I sketched the music of the duo one day at the Institute when one of my colleagues was delivering a lecture."

"Parbleu!" exclaimed the Grand Duke, "that is in favor of the orator! He must possess a rare eloquence!" When the duo was performed at one of the Conservatory concerts at Paris it excited "such transports," says Berlioz, "as one seldom witnesses. The entire audience cried 'bis' amidst applause that shook the building, and my faithful whistlers could not make themselves heard. And the marvelous orchestra, how graceful and delicate it was! It was one of those renderings one sometimes hears \* \* \* in a dream."

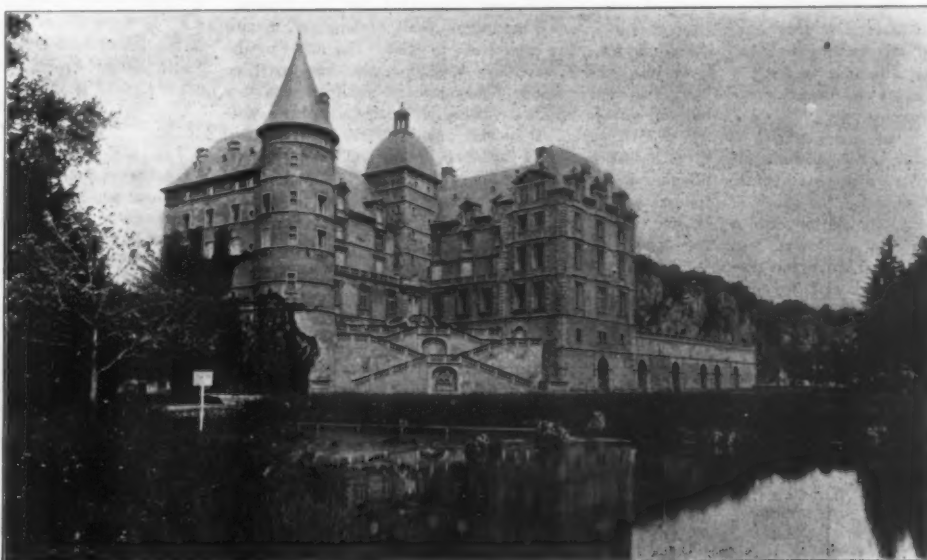
To return from this digression to the concert, the first part, after an intermission, is followed by a short lecture on Berlioz by Julien Tiersot, librarian of the Paris Conservatoire. He expresses his warm admiration for the master whose memory we have come to celebrate. He points to Berlioz as a forerunner; his position in music as analogous to that of Victor Hugo in poetry, Delacroix in painting and Rodin in sculpture. From the same country as the Chevalier Bayard, he is an artist "without fear and without reproach."

In conclusion, speaking of the great German master, the lecturer states that on the other side of the Rhine a sort of musical trinity has been made of three composers whose names commence with the letter B—Bach, Beethoven and Brahms. In this genial trinity it is only just to replace Brahms, whose work was less important, by Berlioz.

The reading of the unpublished poem written especially for this occasion by Camille Saint-Saëns, the veteran composer, was waited with great interest, not merely because he is the dean of the French musicians, but because he was also a personal friend of Berlioz. While serving as a member of the jury at the Exhibition of 1867, Berlioz wrote to Humbert Ferrand: "They (the jury) had heard during the preceding days 400 cantatas, and I had the pleasure to see them crown (unani-

mously) that of my young friend Camille Saint-Saëns, one of the greatest musicians of our time" (Lettres Intimes, page 305). The poetry was dramatically recited by M. Bréant, an actor from the Gymnase Theatre, Paris, and was received with great enthusiasm by the audience. The poem invokes the heroes celebrated by the poet and musician, and invites them to crown the brow of Hector Berlioz with laurel and with gold.

The second part of the last day's concert was the most



THE CHATEAU OF VIZELLE, NEAR GRENOBLE—BUILT 300 YEARS AGO.

the pure sympathetic style and the remarkable articulation of this gifted soprano. The anachronism between her name "Blanc" and her appearance in a becoming gown entirely of black perhaps did not strike everyone. Her voice, though perhaps of insufficient power for grand opera and lacking a little the freshness of youth is yet admirably adapted for the rendition of these melodies of Berlioz, demanding as they do pathetic feeling and intimate artistic comprehension.

attractive from a musical point of view, inasmuch as that chef d'œuvre, the Fantastic Symphony, was to be performed under the inspiring leadership of Felix Weingartner, that young lion among virtuosos of the baton, who, in his enthusiastic admiration for Berlioz, had offered his services to come to Grenoble to direct this colossal work.

Never has one attained such splendor of instrumentation as one finds in this masterpiece. It is gigantic in conception and execution, commencing with the "Reveries and Passions," expressing all the anguish of a feverish soul, followed by the tumultuous "Ball," the "Scene in the Fields," which makes one think of Beethoven, and ending with the "Marche au Supplice," abrupt, now fierce, now solemn, and the "Dream of a Night in Hades," so weird, sarcastic, diabolical, with its parody on "Dies Irae," whose deep notes mingled with the gnashing of teeth, laughter and shrieks of witches leading on the mad dance.

The enthusiasm with which each part of this work was received is indescribable. At certain times it seized the orchestra itself. A shiver of admiration shook the entire building, and the audience, transported in an outburst of artistic fervor, rose to its feet.

Conceived to express the passion inspired in Berlioz by the Irish actress Henrietta Smithson, the Fantastic Symphony was finished in April, 1830, in a revolution of feeling, the author's sentiments having momentarily changed. The first performance took place December 5, 1830, and was presented by Berlioz as an homage to his new love, Mlle. Moke. This young woman having espoused Pleyel, the composer, a short time afterward, Berlioz took a violent dislike to her. He partly rewrote the symphony, adding thereto the suite "Lélio, or the Return to Life," and the entire work under the title of an episode in the life of an artist became a work of vengeance with respect to Madame Pleyel. But the first love having been rekindled, the Symphony, by a curious reversion of sentiment, changed again its destination, and when it was played for the first time in its final form, December 9, 1832, this music of "shifting passion" was aimed at the heart of Henrietta Smithson, who was present at the concert, and whom Berlioz married the following year.

"If the symphony is executed in a concert, one can perhaps dispense with the distribution of descriptive programs, keeping in mind simply the title of the five movements; the author hopes that the symphony will offer in itself a sufficient musical interest independent of any dramatic intention."

Here, however, is the last version of the program so often retouched: A young musician of sickly sentimentality and possessed of a fervid imagination poisons himself with some opium in a fit of lovesick despair. The dose of the narcotic, too weak to cause death, plunges him into a deep sleep, during which his sensations, sentiments and souvenirs are transformed in his deranged brain into musical thoughts and images. The loved one herself becomes for him a melody and a "fixed idea," so to speak, which constantly recurring he hears everywhere.

In the first part, entitled "Reveries," "Passions," he

recalls first that restlessness of soul, those vague desires, those melancholies, those joys without object which he experiences before having seen her whom he adores, then the volcanic love with which she suddenly inspires him, his feverish deliriums, his furious jealousy, the return of his tender passion, his religious consolations. Later in the second part he meets the loved one at a ball amidst the tumult of a brilliant fête. "The Scene in the Fields" transports our imagination to the country, where on a summer's eve he hears two shepherds playing the "Ranz des Vaches" (Recall of the Cows); this pastorate duo, the place of the scene, the soft rustling of the trees gently agitated by the wind, some rays of hope which he has just conceived, all tend to tranquilize his heart with an unusual calm, to give a more cheerful outlook to his ideas; but she appears again, his heart palpitates, melancholy presentiments disturb him. What if she were deceiving him! One of the shepherds again begins his naïve melody, the other no longer responds. The sun is sinking behind the hills—distant rumbles of thunder—solitude—silence. In the fourth part, entitled "Marche au Supplice," he dreams he has killed the one he loves, is condemned to death and dragged away to

liant manner in which he led the instrumental forces. He is an ardent worshipper of Berlioz and showed an intimate acquaintance with the score, at times bringing new and hidden beauties therefrom.

The crescendos and climaxes were splendidly worked up. His left hand is remarkably expressive, his figure tall and commanding, while his strongly characterized face seems to lend authority to his reading. The graceful energy of his beat portrays most vividly the changing moods of the music he is directing.

Weingartner told me that evening after the concert that he is expecting to conduct the "Fantastic Symphony" this fall in London, and is coming to New York next February to direct two concerts for the Philharmonic Society. Let us hope he may be prevailed upon to remain and infuse new life into this rather effete organization. His enthusiasm for Berlioz never flagging, he was going that very evening in automobile to La Côte-Saint-André to see the place where the master was born. In appearance Weingartner resembles somewhat a priest, being smooth shaven and solemn of countenance. When, however, he is pleased, his face quickly lights up, and his genial smile is almost

boyish. Under his leadership the orchestra seems to increase its power of attack and rhythmic accentuation. One also noticed a difference in the phrasing when he took hold of the band.

The "Ball Scene" and Marche au Supplice" were encored, and the audience enthused gave a perfect ovation to Weingartner after the finale, the orchestra as well joining in, striking bows against violins, cellos and basses, thus saluting the admirable talent of their brilliant conductor. A golden palm is presented to him amid a storm of bravos and hand clapping, but Weingartner in acknowledgment simply and in a touching manner encircles with it the closed copy of the score resting on the conductor's desk. The significance of this gesture provokes a renewed burst of applause, and quite wins the hearts of everyone present. This great and memorable concert ended the four days festival. Berlioz could not have been better glorified. All honor and praise to Grenoble for this worthy and artistic tribute to her greatest genius!

HAROLD NASON.

#### The Broad Street Conservatory.

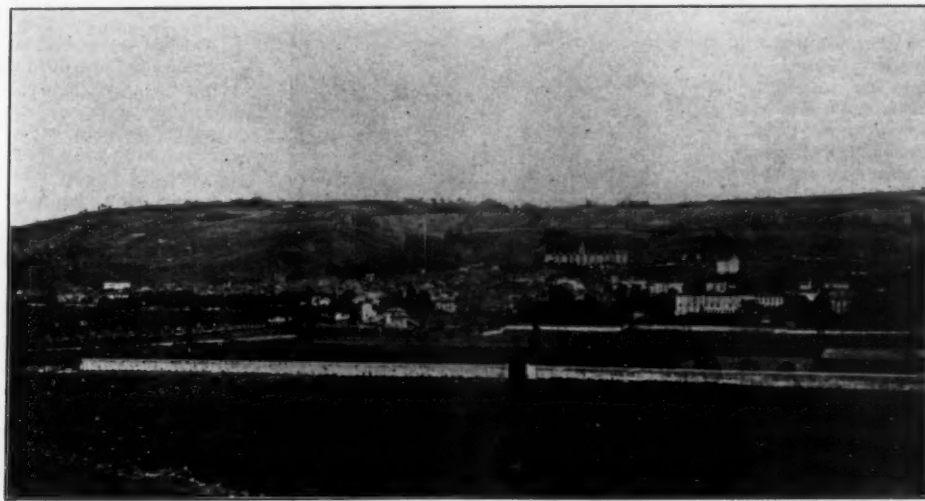
SAMUEL SCHAICH, for many years saxophone soloist with Sousa's band, has been added to the faculty of the Broad Street Conservatory of Music, 1329 and 1331 South Broad street, Philadelphia, of which Gilbert Raynolds Combs is director.

#### Victor Thrane.

VICTOR THRANE, accompanied by Mrs. Thrane, returned from a European trip on Saturday and left for their home in Chicago. Mr. Thrane was known some years ago as a musical manager, but is now engaged in the timber business on a large scale.

#### Mr. Lucchesi Returns.

R. A. LUCCHESI, of San Francisco, who has been in Italy for some months, returned to New York last week and will remain here for a while.



LA CÔTE-SAINT-ANDRÉ—BIRTHPLACE OF BERLIOZ.

execution. The procession advances to the sound of a march, the dull tread of heavy steps is followed without interruption by brilliant and uproarious outbursts.

At the close the Fixed Idea reappears for an instant like a lost thought of love before the fall of the fatal stroke. Then the finale and fifth part, "Dream of a Night in Hades." He sees himself in the nether world, surrounded by frightful crowds of shades, witches, demons and monsters of every description, assembled for his funeral; strange noises, weird groanings, peals of laughter, distant shrieks which other cries seem to echo. The motif of the loved one (the Fixed Idea) appears again; but this time it has lost its character of modesty and nobility: it is now but an ignoble and wanton dance time, trivial and grotesque. It is she, the loved one, who comes to Hades. \* \* \* \* \* belowings of joy upon her arrival \* \* \* she mingles in the bacchanalian orgy \* \* \* tolling of the funeral bell, burlesque parody on "Dies Irae," diabolical pandemonium, the "Ronde du Sabbat" and "Dies Irae" together.

Herr Weingartner conducted this tremendous music without opening the score and carried both the audience and orchestra quite off their feet by the masterly and bril-

### AMERICAN TOUR

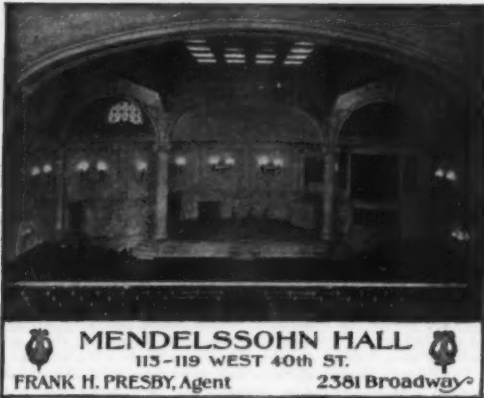
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Oct., Nov., Dec., 1903.

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## Greater New York

New York, September 14, 1903.

**M**AX DECSI, that thoroughly conscientious and capable vocal teacher, is already hard at work, although with most teachers the season has hardly begun. Curiosity is aroused on entering his reception room because of the number of people one finds there. People of all professions, such as lawyers, the clergy, business men, are sent by specialists for correction of defective speaking voices. Overhearing their conversation, it is observed that all speak in the highest terms of Mr. Decsi's ability in this line.

Such professional pupils as Anita Rio, Alice Nielsen, Sibyl Sammis, Mrs. Shotwell Piper, Agnes Paul, Bertha Winslow Fitch, Ion Jackson and Julian Walker reflect his ability as a voice teacher.

It will interest students and all those aware of the vocal problem to know that Mr. Decsi will in the near future publish an interesting pamphlet on "Vocal Methods and Voice Training." Judging from former articles this will be worth reading.

E. Presson Miller begs to announce his removal October 1 to his new studios, known as Suite 1013, Carnegie Hall. Until October 1 Mr. Miller may be found at his present studio, 601-602 Carnegie Hall. On returning he found pupils already waiting.

Edwin Harvey Lockhart and Mrs. Lockhart have returned from a three months' visit in New Brunswick, Nova Scotia, where they were the guests of Lady Alice Tilley, widow of Governor Sir Leonard Tilley. Mr. Lockhart has been singing with great success at many musicales and concerts in that portion of Canada; he won new laurels and made many friends, several of whom expect to winter in New York and study his method of voice placing. He is a pupil of Sbriglia, of Paris, and possesses a very sympathetic baritone-bass voice of great range and power. He sings with ease and finish, his idea being that the brain should govern the voice. This is not new, but Mr. Lockhart's

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manner and method in causing the student to learn and apply it are decidedly his own. He will the coming season give a series of musicales at his apartment studio in the San Remo Hotel, Seventy-fifth street and Central Park West, which promise to be even more interesting than those given monthly last year. His pupils show evidence of careful and intelligent training in interpretation, repose of manner and voice production.

Hubert Arnold, the well known violin soloist and teacher, spent his summer in a cottage on one of the high hills of the Berkshires, New Milford being the nearest town. There he gave a recital of the following program, Giuseppe Dinelli accompanist:

Romance	.....Rubinstein-Wieniawski
Air for G String	.....Bach
Gavotte	.....Bach
Concerto in E minor	.....Mendelssohn
Caprice on Two Russian Airs	.....Wieniawski
Polonaise de Concert	.....Laub
Serenade	.....Schubert
Hungarian Czardas No. 3	.....Hubay
Prize Song	.....Wagner-Wilhelm
Scherzo Fantastique	.....Bazzini
Guitarre	.....Moszkowski-Sarasate
Hejre-Kati	.....Hubay

He came into town semi-weekly, having a class of principally teachers from Southern colleges and other places. He is negotiating for a series of concerts in different cities, and prospects are that he will have all the pupils he can take care of the coming season. He has resumed work.

Ruby Gerard Braun, the violinist, is now Mrs. A. de Laet, having recently married, removing from Newark, N. J., to 227 Riverside Drive, New York. She will renew her musical work with increased energy this year.

Henry Loren Clements, organist and choirmaster of Elmhurst Dutch Reformed Church, spent much of the summer teaching a fine class in Scranton, Pa., making such an impression that he has splendid prospects for next year. He spends Mondays and Thursdays at Elmhurst. The Neidlinger method of voice placing is his specialty, of which he says that "Its success depends not on imitation of the teacher, but on an up to date study of well known laws; the result being that when these laws are comprehended the pupil can successfully continue the work by himself."

J. Warren Andrews, of the Church of the Divine Paternity, New York, and of Temple Israel, Brooklyn, returned from his summer's outing last week. The organ at the Divine Paternity is being rebuilt, a fourth manual added, and a substitution of the new pedal board that has been adopted by the American Guild of Organists. He will have a three manual organ built in his Weehawken residence for special church work and pupils' practice; the studio will have a separate entrance from the street and a folding door into the dining room.

A. Y. Cornell, a former pupil of Edmund J. Myer, assisted him the past season in his Lake Chautauqua School of Vocal Music. Mr. Cornell's abilities as organist and conductor are well known, and his varied attainments as pianist, solo tenor and teacher were all called into play at Chautauqua.

Mrs. Amy Grant in musical readings made a tour of the Adirondacks, with Frank Warner at the piano. They were successively at Childwood, Lake Placid, the Amper-sand House, the Algonquin, Saranac, the Inn, Ruisseaufont,

Whiteface Inn, Forge House, Cascadeville, Bonnie Blink House, the Wambeck, Rustic Lodge, Paul Smith's Hiawatha Lodge, Stevens House, Lakeside Inn, Saint Hubert's Inn and Saranac Club. The programs were arranged from a large repertory, interspersed with piano solos, in part as follows: "In Arcady," music by Moszkowski; "If I Were a King," "The Doorstep," music by Brainard Doris; "A Life Lesson," music by Nevin; "Sandalphon," music by H. W. Loomis; "The Witch's Song," music by Schillings; "Little Boy Blue," music by d'Hardelot; "Bergliot," music by Grieg; "Three Little Chestnuts," music by N. Clifford Page; "Enoch Arden," music by Richard Strauss, and "Break, Break, Break," music by Frank Warner. Mrs. Grant's charm in these musical recitations is becoming known to New Yorkers, thence throughout the country; she has been heard here in several of the above and with never failing effect, for she is intensely earnest, has the dramatic spark and a beautiful personality.

John Young, the tenor, has returned from a vacation of several months, ready for the life strenuous of this metropolis, and ready for the numerous engagements already booked and on the way. He was at Ferndale, N. Y., much of the time.

Samuel Bowden Moyle announces the reopening of his vocal studio today, as usual, at 136 Fifth avenue.

Carl Hauser resumed violin teaching this week, 1374 Lexington avenue. He was the teacher of Edwin Grasse before he went abroad.

Miss Slater will resume vocal instruction September 21 at the Oakland, 152 West Forty-ninth street.

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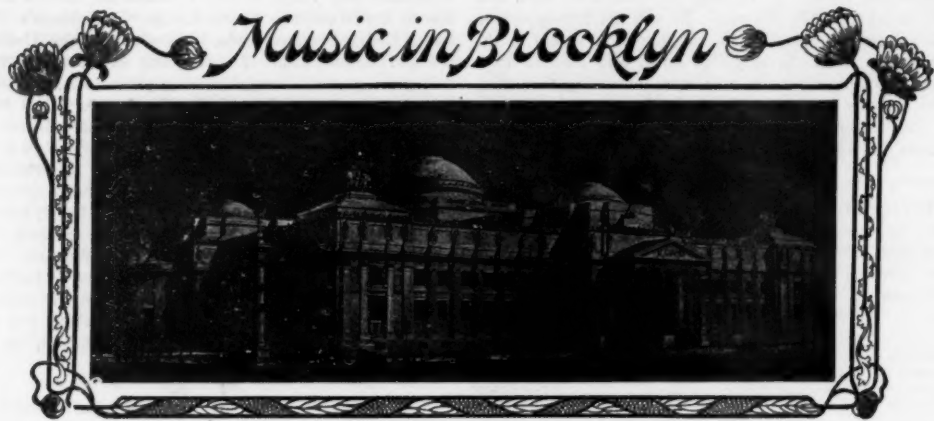
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**T**HIS week the Brooklyn Institute will send out its musical prospectus for the season of 1903-1904. A special concert conducted by Richard Strauss with the Wetzler Orchestra and Madame Strauss as soloist, is included in the announcements. The visits of the Boston Symphony Orchestra and the Kneisel Quartet to Brooklyn will again be made under the Institute auspices. Most important of all, the officers of the Institute will make a determined effort this winter to raise a fund for a new music hall. Director Hooper reiterates the statement that Brooklyn must have a new hall if the musical people in the borough are in earnest about having first class concerts on their side of the bridge.

Carl Venth and Mrs. Venth have returned from Sebago, Me. The Venth Violin School, at 14 Seventh avenue, is rapidly becoming one of the best schools of music in Brooklyn. Besides the violin classes which Mr. Venth and his assistants instruct, there is an excellent piano department, and for this year Mr. Venth has engaged Willis E. Bacheller, the concert tenor for the head of the singing department. The school reopened Saturday, September 12, with an increased enrollment. Mr. Venth will also resume his classes in Morristown, N. J. A report of Mr. Venth's musical activities in Maine during the summer will be found on another page. Mr. Venth has been elected musical director of the Brooklyn Philharmonic Club, an amateur orchestra of sixty-five, and chairman of the program committee of the Manuscript Society.

Mme. Berta Grosse-Thomason, the pianist and teacher, passed her vacation at Peck's Island, near Portland, Me. Her pupils are gradually resuming their lessons at the Grosse-Thomason School for Piano, 41 Tompkins place, near Court street. Madame Thomason is another Brooklyn teacher who pays weekly visits to Morristown. She has some promising pupils in the pretty New Jersey town.

The Brooklyn Arion held the first autumn rehearsal Wednesday night of last week. Sunday night, October 18, has been fixed as the date for inaugurating the musical season at the clubhouse on Arion place. Mrs. Marie Rapold, soprano, and Mrs. Marie Mattfeld, contralto, have been engaged as soloists. Arthur Claassen, the accomplished musical director of the Arion, has selected some new works for the club this season that indicate that the members must get down to serious study in order to master the scores. The new compositions announced are Daniel Protheroe's setting for Longfellow's poem "The Nun of Nidaros" (German translation by E. Bueck), "König Sigurd Ring's Brautfahrt," poem by Adolf Scholz, music

by Heinrich Zoellner; "Des Sohnes Heinekehr," poem by Matthieu Neumann, score by Leutrum-Ertingen, "Klein Anna, Kathrin," by Holstein, and "Warnung," by Eichberg. The Maennerchor will in addition study "Gang Um Mitternacht," by Franz Liszt. The first rehearsal for the Damenchor (Ladies' Chorus) is set for Monday evening, September 21. "Zigeuner Mädchen," by Meyer-Olbersleben, is one of the choruses the ladies will have in their repertory this year.

The dates of the five concerts by the Boston Symphony Orchestra in Brooklyn are: November 6, December 11, January 15, February 15 and March 18. The soloists will be: Madame Galski, Miss Adele Aus Der Ohe, Ferruccio B. Busoni, Rudolf Krasselt (cello) and Rafael Joseffy.

The opening song recital in the Brooklyn Institute series will be given at the Academy of Music October 22 by Miss Louise Homer and David Bispham.

Mme. Bloomfield Zeisler will give a recital in Association Hall Thursday evening, December 3.

Some of the concerts after the holidays in the Brooklyn Institute series will include recitals by Madame Schumann-Heink, Madame Melba, David Bispham, Maud Powell, Gwilym Miles, Dr. Carl E. Dufft, Mrs. Mary Hissem De Moss and the Adamowski Trio. Dr. Henry G. Hanchett, Carl Fiqué and others will deliver lectures on musical subjects.

#### ARTHUR M. ABELL'S TOUR.

**A**RTHUR M. ABELL and Mrs. Abell passed the summer in Mr. Abell's native town, Norwich, Conn. August 31 the Abells opened a short concert tour at New London, and they will fill other dates in Connecticut, Rhode Island and Eastern Massachusetts.

The following paragraphs are from extended reports in the daily papers of New London and Norwich:

New London society, and a party of about fifty-two from Norwich, enjoyed an artistic event of unusual importance in this city Monday evening. This was the concert by the distinguished artist couple, Arthur M. Abell, violinist, and his gifted wife, pianist, with the vocal assistance of Mrs. George S. Palmer, of Norwich.

It was given under the patronage of F. H. Chappell, William N. Blackstone and George S. Palmer, at 34 Huntington street, the residence of F. H. Chappell, whose music room is pronounced by experts to be one of the finest in the country. It was filled to overflowing by music lovers in New London and from Norwich.

Both Mr. and Mrs. Abell demonstrated that they have made wonderful strides in their art.

In the Mendelssohn Concerto and the Wieniawski Polonaise Mr. Abell played with great brilliancy and dash, and at the same time in the slow parts he displayed much tenderness and expression. His most remarkable feat was his performance of the "Lucia" Fantasia, which abounds in technical difficulties so great as to tax the powers of the performer and of the instrument to the utmost. After

hearing such remarkable execution, one agrees with Cesar Thomson, who said of Abell: "I believe he is destined for a great career as a soloist." And with the observation of the distinguished Ovidé Musin: "He bids fair to become America's greatest violinist."

Mrs. Abell proved herself in every way a worthy artistic partner of her husband. Her accompaniments were thoroughly delightful. Between her and her husband there exists a sympathy and perfection of ensemble such as could have been acquired only by years of practice together.

It was her solo work, however, which really displayed Mrs. Abell's great capacity. A more perfect rendering of Von Weber's "Invitation to the Dance" has never been heard in these parts; and Liszt's Rhapsody was played with a technic, a vim and energy that were exhilarating. Her varied powers cannot be better summed up than in the words: "She has everything—technic, a beautiful touch, poetry, sentiment and great expression."

Mrs. Palmer, whose vocal talent has received such high recognition in local musical circles, shared the honors of the evening. With rich, flexible voice she sang with rare sympathy and taste songs by Hawley, Martin and d'Hardelet, besides taking part with Mr. and Mrs. Abell in the "Angela's Serenade," by Braga, in which her beautiful voice blended most harmoniously with the violin and piano.

The listeners were sympathetic and enthusiastic in their applause, and the evening was a most enjoyable one for all.—The New London Day, September 1, 1903.

A brilliant success was the concert at New London Monday evening by the distinguished instrumentalists, Mr. and Mrs. Arthur M. Abell, with the assistance of Mrs. George S. Palmer, soprano. Such a combination of artistic talent, and the social patronage of F. H. Chappell, William N. Blackstone and George S. Palmer, made a high degree of success a foregone conclusion.

New London society was out in force, and a considerable number were in attendance from Norwich. Before 8:30 o'clock the spacious and unique music room in the residence of F. H. Chappell was filled to overflowing, and late comers were made content with camp chairs within easy hearing distance, though out of sight of the gifted performers.

Seldom do music circles hear a violinist draw from the four strings music so sweet and of such great variety and range as that which Mr. Abell discoursed last evening. Brilliancy, dash, energy and mellow softness—all were there, and colored on a background of marvelous technic. The ease with which he handled the great technical difficulties of the "Lucia" Fantasia showed his superb mastery of the violin. Well might the great Ysaye say: "Abell is an artist of superior rank."

Mrs. Abell, in her accompaniments, showed that same rare sympathy and close touch with her husband's art which the Record noted four years ago when this artistic couple, now becoming famous, appeared in Slater Hall.

But Mrs. Abell's distinguishing work is as a soloist. Her rendering of Von Weber's "Invitation to the Dance" commanded the rapt attention and unstinted applause of her auditors. And in Liszt's Rhapsody her remarkable powers were put to such a great and complex test that the accuracy and perfection of her playing seemed simply marvelous. The prolonged applause which followed this great effort plainly showed that appreciation was equal to performance. Throughout all of Mrs. Abell's solo work there breathes the spirit of genius.

As suitable complement to the instrumental music, Mrs. Palmer's wonderful soprano voice was deeply appreciated. Rich, flexible, mellow and of great range was her voiced rendering of the selections from the composers Hawley, Martin and d'Hardelet. And the blending of her pleasing voice with the violin and piano in the "Angela's Serenade" was harmoniously sweet.

It is to be hoped that this city may again hear Mr. and Mrs. Abell on the concert stage, as it did four years ago, before they return to Germany.—The Norwich Record, September 1, 1903.

#### Organist for the Protestant Cathedral.

**A**RCHIBALD J. ROBINSON, formerly of London, recently organist of Bethesda Episcopal Church, Saratoga, has been appointed organist of the Cathedral of St. John the Divine, as well as choirmaster.

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**Edwin Grasse, the Violinist.**

**E**DWIN GRASSE, the young violinist who has won high distinction in the most exacting European musical centres, returned to his American home last week after six years' residence abroad. Five of those years he has devoted to completing his musical education under one of the foremost masters of the violin, César Thomson. After his graduation from the Royal Conservatory in Brussels, where he won with highest honors every prize for which he competed, he played for the great Joachim, who at once bestowed his patronage upon young Grasse, and effected his début with the Philharmonic Orchestra in Berlin in February, 1902. The brilliant triumph scored there was followed in quick succession by others equally notable with leading orchestras of Vienna, Leipzig and Munich. This spring he made his initial appearance in London, and in each place press and public accorded the young virtuoso unqualified praise for his exceptional gifts. Although he is but nineteen years old, and has been blind since infancy, young Grasse has firmly established himself abroad as an artist of rare attainments and sound musicianly attributes. He now returns for his first concert tour in his native country. He will be heard in New York in November, and will fill engagements in all the principal cities in recital and with various orchestral and musical organizations.

Here are clippings from the London papers which speak for themselves:

Edwin Grasse has a fine tone, pure intonation, a very remarkable degree of technic, great breadth of style. He played Bach's "Chaconne" in excellent style, and introduced an air and variations by Tartini, arranged by César Thomson, making their formidable difficulties seem as naught. For an encore after this he gave Wilhelm's transcription of the "Preislied," from "Die Meistersinger."—The Times.

Very favorable reports of his talent had preceded his visit here, but if anything they erred on the side of moderation. Mr. Grasse has a broad, intense tone of much power; his intonation is flawless; and his technic, even in these days of extraordinary technic, is astounding. The more passionate side of the young artist's talent found full expression in Sinding's first Romance, and breadth of style and purity of emotion formed the reading of Beethoven's Romance in F. Mr. Grasse is one of the most promising of young violinists now before the public.—Daily News.

Mr. Grasse is an artist. There is breadth and feeling in his tone, and his execution is remarkable.—Standard.

He has also plenty of temperament and plays with much warmth of feeling.—Morning Leader.

Although but nineteen years of age, his individuality is strongly marked, and there is in his readings a consistent emotional color

that bespeaks deep feeling. His tone is sonorous and virile, and his double stopping magnificent in its accuracy of intonation and brilliant quality.—Daily Mail.

Edwin Grasse made a highly successful début. His intonation is practically perfect. He seems to have paid special attention to the violin music of the old masters.—Truth.

He is an artist of quality, and gave great satisfaction to the audience. The tone is broad, and the execution wonderfully exact.—Musical Standard.

Edwin Grasse displayed fullness of tone, accuracy of intonation and great executive facility.—The Queen.

Considerable interest has been aroused by the sensational first appearance in London of Edwin Grasse, a violinist of the Sarasate school. The passion which he infuses into his playing attains an additional significance, for Mr. Grasse is blind.—Sunday Times.

He has a fine tone and a very finished technic, of which he gave effective display. The more solid quality of his art was heard in his finished and graceful readings of several instances of the older Italian school and the full emotion with which he rendered Beethoven's Romance in F.—Sunday Special.

**Dr. Theodore Lierhammer.**

**A** NOTED London critic writes in the Musical Standard concerning Dr. Theodore Lierhammer, who is shortly to visit this country:

"Music in London is a strange thing for the critic. One week he has more to say than can be got into reasonable space; the next he has no tale to tell. I find it so this week. There has been practically only one concert of interest—Dr. Theo. Lierhammer's. When the Viennese lieder singer gave his first recital here some time ago most of us praised him. I have since heard him at one or two concerts, but he is one of the few singers who is at his best in a long program of songs. One has then an opportunity of gauging the extent and variety of his powers, and his style is so individual that it does not well blend with that of the 'itemists' of an ordinary mixed concert. He has gained such mastery over his voice that it will do anything he asks as an interpreter. His phrasing is the outcome of a fine insight into the musical structure and poetic meaning of his songs, and he is never to be tempted into making the usual singer's effect if it be against the spirit of the poem and the music as a whole. Many artists of interpretative distinction cannot resist that temptation when it comes to the point of gaining applause for virtuoso egotism. It is a compromise they permit themselves. Nor does he exaggerate pathos, so that one sees the process by which a conception is coarsened for public use. That, again, is the fault of

many really artistic singers. Without wishing to be invidious \* \* \* Dr. Lierhammer never puts himself before his song. If we turn from it to him, it is but to admire how his art has enabled him to conquer such vocal difficulties as are to be found in Schubert's 'Du bist die Ruh,' for instance. We know the difficulties are there, because we have heard the song murdered over and over again; the phrasing made jerky from want of perfect breath control; the final outburst coarsened after the restraint of the previous stanzas. Again, in 'Der Tod und das Mädchen,' an easy enough song for the making of a certain kind of effect, but one in which the temptation to exaggerate is hard to overcome, his art was full of a masterful simplicity, the outcome at once of a deeply poetic grasp of the subject and a perfection of technical finish which enabled him to give poignant expression to each syllable of Death's utterance without losing the unearthly evenness of tone. A little more expression, and we should have had the sombreness of the theatre—the mock pathos that is born of a consciousness of being pathetic; a little less, and the result would have been merely monotonous. Apart from the skill with which he uses his voice, one of Dr. Lierhammer's chief characteristics is restraint in expressiveness. The naïveté of Schubert's 'Die Forelle' is easily overdone—one is glad when the 'Fischlein' is finally caught; but the Viennese baritone does not overdo the playfulness of the song. In general, he is best in music of a sombre mood or reflecting a grayish poetry. I hope Dr. Lierhammer will give another recital, and may I ask him to include in his program a number of modern German songs by Richard Strauss, Weingartner and others?"

**Malek's Western Tour.**

**T**HE Minneapolis Apollo Club has secured Ottokar Malek as soloist for its first concert of the season, November 9. The great Bohemian has likewise been engaged with the Milwaukee Germania Society for November 5. In December he will be heard at Portland, Ore.; Denver, Colorado Springs and other important Western points.

**Maurice L. Chizzola.**

**M**AURICE L. CHIZZOLA has been engaged by the Manhattan Entertainment Bureau as traveling representative. Mr. Chizzola, who is the son of the late famous impresario and manager of Salvini, Ristori, Aimé and of the Bouffe Parisienne Theatre, will leave New York this week in the interest of the Entertainment Bureau.

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October 5—Evening, Baltimore, Md.  
" 6—Evening, Indianapolis, Ind.  
" 7—Matinee, Rockland, Ill.  
" 7—Evening, Milwaukee, Wis.  
" 8—Matinee, Minneapolis, Minn.  
" 8—Evening, St. Paul, Minn.  
" 9—Evening, Minneapolis, Minn.  
" 10—Matinee, Sioux Falls, S. Dak.  
" 10—Evening, Sioux Falls, S. Dak.  
" 12—Matinee, Denver, Col.  
" 12—Evening, Denver, Col.  
" 14—Matinee, Salt Lake, Utah.  
" 14—Evening, Salt Lake, Utah.  
" 15—Evening, Butte, Mont.  
" 16—Evening, Spokane, Wash.  
" 17—Evening, Seattle, Wash.  
" 19—Evening, Whatcom, Wash.  
" 20—Evening, Vancouver, B. C.  
" 21—Evening, Tacoma, Wash.  
" 22—Evening, Olympia, Wash.

October 22—Evening, Aberdeen, Wash.  
" 24—Evening, Portland, Ore.  
" 26—Evening, Sacramento, Cal.  
" 27—Matinee, San José, Cal.  
" 27—Evening, San Francisco, Cal.  
" 28—Matinee, Oakland, Cal.  
" 28—Evening, San Francisco, Cal.  
" 29—Evening, San Francisco, Cal.  
" 30—Matinee, San Francisco, Cal.  
" 31—Matinee, Los Angeles, Cal.  
" 31—Evening, Los Angeles, Cal.  
November 3—Matinee, Austin, Tex.  
" 3—Evening, San Antonio, Tex.  
" 4—Matinee, open.  
" 4—Evening, Dallas, Tex.  
" 5—Evening, Galveston, Tex.  
" 6—Matinee, open.  
" 6—Evening, Houston, Tex.  
" 7—Evening, open.  
" 9—Evening, open.  
" 10—Evening, Washington, D. C.

# THE MUSICAL COURIER

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For Particulars apply to SATURDAY EXTRA DEPARTMENT.

THIS paper publishes today the only complete account of the Berlioz Festival held at Grenoble, France. It was secured through the presence in Europe of the editor of THE MUSICAL COURIER. No other publication in Europe or America has issued any article on this important subject approaching in character or scope THE MUSICAL COURIER report.

A NEW YORK Sunday newspaper says that two amateur pianists from Ossining play for the convicts at Sing Sing every Sunday afternoon. Even prison bars are no protection sometimes.

THE repertory of the Berlin Royal Opera for the week ending September 6 was "Das Goldene Kreuz," "Lohengrin," "Der Waffenschmied," "Javotte," "Les Huguenots," "Marriage of Figaro" and "Aida."

AT the Weberfields Theatre there was an auction of seats last week. A box brought \$290. We wonder how much a box would net for the first piano recital of this season were the seats to be put up at auction. It is to think hard.

THE New York Tribune publishes an article called "Violin Made From Lobster's Claw" and furnishes the picture of the strange instrument. The music reporters on some of our New York dailies are nothing if not versatile.

THE municipality of Pesaro, Italy, has been negotiating with Leoncavallo looking toward his engagement as successor to Mascagni in the directorship of the conservatory. Mascagni is at present in Livorno, his native city, directing the opera.

THE New York Times announced gravely last Sunday that Gailhard, the director of the Paris Opéra, is planning a "Parsifal" production. For this piece of news see THE MUSICAL COURIER, date of August 5, page 9. The Times man must read his MUSICAL COURIER more carefully, so that his constituents may get the benefit of our news at least on the Sunday after we publish.

ON September 6 the Vienna Opera began a Wagner cycle. The dates and operas are as follows: September 6, "Rienzi"; September 8, "Flying Dutchman"; September 10, "Tannhäuser"; September 12, "Lohengrin"; September 14, "Tristan and Isolde"; September 20, "Rheingold"; September 22, "Walküre"; September 25, "Siegfried"; September 27, "Götterdämmerung," and October 1, "Meistersinger."

WITH the instalment contained in this issue the translations of Wagner's letters to Feustel are brought to a close. The series has been more than interesting to all those who like to study new Wagner data. The contribution of today contains several italicized passages that should throw into strong relief certain phases of the acute "Parsifal" discussion. It will be new to many to read Wagner's own words on the subject of "Parsifal" and its relation to Bayreuth. THE MUSICAL COURIER is the first paper in the world to print these Wagner-Feustel letters in English.

A WRITER in a Philadelphia paper says: "The ideal music critic may be briefly described as a man of expert musical knowledge, strict impartiality, broad sympathies and an inflexible devotion to the highest ideals of his art. Now, facing the situation frankly and taking the music critics of the United States as a class, do we find many men among them who fulfill the conditions just mentioned?" No, not many. The only ones we know are in Boston, and on the New York Herald, the New York Evening Post and THE NEW YORK MUSICAL COURIER.

HENRY T. FINCK, who sees with an exceptionally clear eye in American musical matters, wrote last week in his New York Evening Post column: "It is interesting to observe how eager all German and other foreign musicians are to come to America and harvest the dollars which we are willing to pay for the best there is in music. Even on the other side few things are undertaken without an effort to allure the American and English tourists. The latest instance is the projected music festival at Heidelberg from October 24 to 26 next. The committee has just issued its prospectus in English and copies have been sent to the newspapers."

LISBON does not belong to the important places on the musical map of the world, but the Portuguese capital heard the following operatic works last season: "Samson and Delilah," "Adrienne Lecouvreur," "L'Africaine," "Aida," "André Chenier," "Barbière de Séviglia," "La Bohème," "Faust," "Fedora," "Germania," "Giacconda," "La Juive," "Lucia," "Lucrèce," "Othello," "Paillasse," "Prophète," "Rigoletto," "Tannhäuser," "Tosca," "Traviata" and "Trovatore." The Lisbon opera is subsidized neither from the state purse nor the royal privy wallet. Question: How do they do it? The census of 1901 showed a population in Lisbon of exactly 301,000. Greater New York has about 4,000,000. Question: How many new works has our opera given us in the last ten years?

THE symphony concerts at Albert Hall, in Leipzig, will employ a scheme not unlike that adopted by the New York Philharmonic Society. The Leipzig organization proposes to give ten concerts, led by five directors—Fiedler, Mikorey, Panzner, Pohle and Weingartner. It is interesting to know that for the entire series the best seat in the hall will cost 25 marks, which is precisely \$6.25 in American money. In other words, one can, in Leipzig, sit in an orchestra fauteuil and for 65 cents hear a symphony concert led by Weingartner. It will cost about that to roost in the gallery at Carnegie Hall and look down on Weingartner and the Philharmonic players from a distance of a quarter of a mile or so.

THERE will be fifteen Sunday night symphony concerts next season at the Metropolitan Opera House, under the direction of Felix Mottl. The appended program of the first concert throws a promising light on the whole series: Overture to "Meistersinger," Berlioz's "Carneval Romain," a soloist and Beethoven's "Eroica" Symphony. This is better than the hurdy-gurdy style of entertainment that the public desired for a time at its opera house on Sunday nights. There will be special programs devoted respectively to the works of Schubert, Schumann and Berlioz. One feature of the scheme—the project later on to give symphony concerts in other cities—is under no circumstances to be advised. It will be found that all surplus energy could be used to best advantage within the walls of the opera building. Previous experiences ought to count for something.



# The "Parsifal" Interlude.

A EUROPEAN telegram, dated September 11, was received in this country on Friday, and reads as follows:

Countess von Bülow has induced Emperor William to bring about peace between the Wagners and the Wagner Monument Committee. She represented to His Majesty that the absence of the Wagners would really detract from the interest in the commemorative exercises. Frau Wagner insisted on only one change in the program, and that was the theoretical discussion of music, such as the congress was to engage in, which was opposed to the master's ideas as expressed in all his writings, and the countess begged the Emperor to make this concession, which he did.

Therefore Frau Wagner and all the other members of the Wagner family will attend the unveiling of the Wagner monument October 1.

It will be observed that Frau Wagner was following the behests of her late husband in her refusal to participate in a ceremony that conflicted with them. A distinguished woman like the Countess von Bülow, the wife of the German Chancellor, and the Emperor of Germany, himself a man of artistic instincts and culture, were impressed with the position taken by the widow of Richard Wagner, and made a concession to her which the spirit of the occasion demanded. The good breeding, as represented by courtesy toward a woman, and the recognition of the rights of an heiress, will be endorsed by everyone who appreciates the amenities of refined life, and yet she may be compelled as a matter of self respect to demand additional concessions before going to Berlin.

In reading the letters of Richard Wagner published in THE MUSICAL COURIER during the past month and closing with this issue, it will be observed that the late master of Bayreuth made definite requests regarding the production of "Parsifal," and his widow and heiress, together with his son—the other heir—must necessarily assume the very same position in doing everything possible to maintain the last wishes of Wagner himself respecting any production of "Parsifal." It is therefore impossible for Frau Cosima Wagner to make any arrangements with the Metropolitan Opera House Company, of New York city, either in the shape of the acceptance of a royalty or the granting of permission for the production of the sacred music drama in this city. It will be impossible for her to concede, on principle, the rights of anyone to interfere with the wishes and requests of the creator of this work. If it were a matter of business Frau Wagner could come to some understanding. It is not, and it never has been, a question of money with "Parsifal"; but before going into this it may be well to reprint the statement published on an illustrated page of the New York Herald of Sunday last in order to see what the manager of the Metropolitan Opera House has to say, as he furnished the cuts and representations and copyrighted the same, and is therefore partly responsible for what the New York Herald says, as may be assumed:

Mr. Conried should be able to produce the work in as fine style and in many ways even improve on the Bayreuth representations. The Wagner heirs, having had a monopoly of this masterpiece, have, after the fashion of most monopolists, treated it in a commercial spirit and tried to squeeze as much money as possible out of it and the public.

There have been many notable improvements in stagecraft since "Parsifal" had its production in the little Bavarian seat of the Wagner headquarters, more than twenty-one years ago. But, as Mahomet had to go to the mountain—the public being Mahomet and "Parsifal" the mountain—the Wagner heirs have not taken advantage of the great prog-

ress in the art of stage production, so that the work is still seen very much as it was when the curtain went up on that historic performance so long ago. I am told that even some of the costumes worn then are still in use. Ignoble thrift in the treatment of a noble work, in which a skillful stage manager might have found ample opportunity for the exercise of his art! But Frau Cosima, Wagner's widow, is the "Pope of Bayreuth," and has forced a tribute of "Cosima's pence" from the music lovers of the world.

The production at the Metropolitan Opera House, which will occur late in December, with repetitions that will give the work ten performances in all, will have every attribute of a thoroughly modern representation. The remodeling of the stage will admit of smooth and quick working of the mechanical effects, modern taste in the scenic studio should result in a series of exquisite scenes, and as for costuming, that could not well be worse than at Bayreuth. I am aware that those who were fortunate enough to be present at the Bayreuth production and thus to assist at an "event" in musical history are wont to assume a devotional attitude and raise their eyes heavenward in ecstasy at mere mention of it, as if their less fortunate brethren were to be deeply pitted. My own feeling always has been that, while it would have been a serious loss, even a misfortune, not to have heard "Parsifal," that should not blind one to the defects in the performance and to the possibilities in improvement which Mr. Conried can place to his credit and doubtless will.

One of the great scenes in this work is the so called Magic Flower Garden, in which Parsifal is first surrounded by a bevy of languorously dancing flower girls, and is then sought to be enticed from the path of virtue by the enchantress Kundry. In the libretto, where, according to his custom, Wagner gave what may be called a truly literary description of this scene (Wagner's stage directions read like descriptions in novels), it should be of bewitching beauty, something to entrance the senses and make the youthful Parsifal the more susceptible to Kundry's charms. In point of fact, the Bayreuth stage setting of these scenes was in about the worst possible taste. It consisted of garishly painted flowers, hideous in their intense coloring, and the costuming of the flower girls, instead of adding to the grace of the really young and pretty operatic soloists who sang the exquisite waltz melody, one of Wagner's most tuneful inspirations, was so clumsy and ill designed that it really handicapped them.

It is too late in the day for an analysis of "Parsifal" to be needed. It has been written of too much for that. Wagner called it a *Buhenweihfestspiel*, a terrible looking word, which may be translated by stage consecration festival play. Its theme is religious, the Knights of the Holy Grail being saved by Parsifal's purity from the assaults of the magician Klingsor, who employs the alternately wild, alternately seductive Kundry for his evil purposes. Parsifal undoubtedly is intended to symbolize the Saviour; and the scene in the last act in which the repentant Kundry washes Parsifal's feet is meant to represent, amid different surroundings, the washing of the Saviour's feet by the penitent Magdalen.

## A Few Questions.

Probably the whole of the Metropolitan Opera House Company's present position is embraced in this statement, which assumes not only that the copyright has been lost by the Wagner heirs and publishers but that the right of production has been sacrificed with it. It is impossible for any of the newspapers to enter into the legal controversy because no issues have been joined, and no one knows what this legal contention rests upon; at the proper time when the courts will assume some say in this question the discussion of the same will be pertinent, but for the present it is only necessary to look at the ethical question and take its bearings.

Not only would it be in bad taste but it would

appear to be injudicious and, at the same time, rather reacting on the daily press if it were to ridicule any attempt to defend Frau Wagner on an ethical basis, for the reason that the Metropolitan Opera House Company is quite an extensive advertiser in the daily press of the city. There is no harm whatever in defending advertisers, but it must, necessarily, appear in bad taste to throw discredit upon any ethical defense of the Wagner heirs on the part of those who receive advertising from sources that are opposing the heirs. The ethical problem is bound to be discussed, as well as the religious problem which will enter into it, for it has already happened that the Passion Play Society of America, at a recent meeting, passed the following resolutions:

Resolved, That a committee of five be appointed by the chair to draw up a set of resolutions, to be presented to the Mayor of the City of New York, setting forth the unanimous conviction of this society to the effect that "Parsifal," being purely a sacred drama, should not be produced on a common stage and in a common playhouse; and be it further

Resolved, That in the name of the Church and of the Christian people of America, we do hereby pray to His Honor the Mayor of the City of New York, to prevent Manager Conried from producing "Parsifal" in the Metropolitan Opera House; be it further

Resolved, That the committee be directed to prepare an appeal to the clergy in general requesting them to oppose the production of "Parsifal" or any other sacred drama in an ordinary playhouse, such production being distasteful and unnatural to all Christian spirited people.

"Parsifal" is, as is generally understood and known, a Passion Play. It may be decided, after all, in this city that it is not a Passion Play, but until that decision has been made all of us are compelled to admit that hitherto it has been so considered, and these resolutions are exactly in accordance with the accepted recognition of the character of "Parsifal."

But the ethical question looms up, and it may be asked, What is the position of the American people on this question?

The mental property of a man belongs to him as much as his physical property. It assumes a physical form when he writes a score and produces out of it an opera or a play. It goes to his heirs as property. In considering the copyright, the fact that one does not lock his door is no recommendation whatever of mercy or consideration for the thief who enters the open door and robs the house. In fact, there is no risk compared with that of the burglar who must pry open the door. The reputation of the United States in Europe has been seriously damaged, particularly among the highest intellectual elements of the Old World, because of our habit of literary piracy and accepting, without consideration, the benefits of the mental products of others. Some investigations made during the past months in Europe have led to the discovery that of the thousands and hundreds of thousands of dollars received by the Metropolitan Opera House Company during the last fifteen odd and more years during which Wagner operas were played there, *not one dollar* has ever been paid to the heirs of Richard Wagner. The family never received anything. And, furthermore, we may as well state here that the Herald would be doing a great service to itself and to its large array of readers on two continents if it would investigate, to some extent at least, the commercial and the financial relations of "Parsifal" to the family and heirs of Richard Wagner. And now

let us ask the questions seriatim. The Herald says, and so do other daily papers of New York, that the Wagner heirs have a monopoly of "Parsifal." How much has been received by the Wagner heirs from the productions of "Parsifal" after the payment of the expenses of these productions?

Would it surprise the musical people of America to learn that the widow and her son have never received anything personally? What becomes of the monopoly then? Where is the monopoly, for it is mentioned as a monopoly in its financial sense.

The Herald states that the Wagner heirs have not taken advantage of the progress of art in stage production.

What will be said by the people interested in music in America when THE MUSICAL COURIER states that at each new reproduction of "Parsifal" an entirely new set of scenery is devised, new stage settings are created, new costumes are made, and everything is done to revitalize and increase the artistic effect, and that at the present moment extensive alterations are in progress on the Bayreuth stage for the purpose of giving the coming production next season of "Tannhäuser" an entirely new and remodeled effect so far as scenery is concerned and costumes, and the same also applies to next season's "Parsifal" at Bayreuth. These expenditures that take place continually have made it impossible to set apart any money for the benefit of the heirs.

What becomes, therefore, of the "ignoble thrift" in the treatment of the noble work as it is charged by the New York Herald?

No one discredits the management of the Metropolitan Opera House in making every effort to give the "Parsifal" performance such surroundings and such an environment as is necessary to do justice to the work itself, but "Parsifal" in Bayreuth has been an evolution. The chorus has been educated from the children upward, and has only become effective through years and years of education. To take such choruses as are indigenous to New York operatic performances and expect them to do the "Parsifal" work after eight or ten rehearsals, no matter who may be the rehearsal, is expecting something which even Bayreuth could not effect, for the first productions of "Parsifal" were by no means as artistic as those that subsequently attracted the multitudes to Bayreuth. To make a comparison with an unproduced performance certainly is an injustice if not an absurdity. There is no reason why "Parsifal" should be criticised favorably before it is given, and no reason why Bayreuth should be criticised unfavorably until a better performance has been given. Let us be sane about this matter. Even those who favor the production of "Parsifal" in the City of New York will agree that it is rather premature, and takes from the criticism which is to appear all of its effectiveness, to favorably criticise its production at the Metropolitan months before the first note is heard.

The Herald says that Wagner's widow is the Pope of Bayreuth, and has forced tribute in the shape of Cosima's Pence, a reflection upon the Peter's Pence which is bestowed by the Catholic world upon the Pope as a free will offering. There is no analogy between the two. All music dramas and operas of Wagner are produced all over the world, and there is no concentration of these works at Bayreuth, except "Parsifal," wherein the right of the widow of Wagner to grant something which her late husband refused to grant is criticised by interested parties. She inherits his will. She must abide by it. It is necessary for her, if she wishes to enjoy the benefits of his will, to follow its spiritual

guidance, for otherwise she would be the very thing she is accused of, a manipulator and speculator in her husband's reputation for the purpose of making money. It is actually the very reverse. She could make money, and a great deal of money, by giving permission all over Europe for the production of "Parsifal," instead of which she refuses to do so on the ethical grounds that it is impossible for her to contravene her husband's desires and wishes as expressed to her hundreds of times and as finally written, and that she must limit herself to what he has demanded, which means the production of "Parsifal" in Bayreuth, no matter if no financial benefits accrue to her. Where is the Cosima Pence? Where is the Pope of Bayreuth? As for the reflections upon the scenes of "Parsifal" in the "Magic Flower Garden," it seems that it will be necessary for us to wait until the production in the Metropolitan has taken place before we can compare this with the old established system that prevails at Bayreuth, where the greatest masters of scenic art, pupils and disciples of Richard Wagner, have been engaged for years in giving the highest kinds of idealistic expression to the scenic art on that stage. It has been the wonder of Europe and of America. It may be done here in New York, but we must wait. It could not have been done last Sunday when the Herald published its criticism. It can only be done on the night of the production if it is done then, but certainly not before.

### The Ethics of It.

Leaving aside entirely the question of the relation of Cosima Wagner and her son Siegfried to the production of "Parsifal," suppose we go more into the question of the ethics as they apply to people of the United States and as they apply to the art of music.

"Parsifal" was written by Richard Wagner for adaptation solely on the stage of the Festspielhaus at Bayreuth. If it should ever be performed outside of Bayreuth—which is a very serious question—it might be permitted two years before any other performance at the Munich Opera House, which has been built after the model at Bayreuth, and this is due to the fact that the Bavarian Government, through its King, who represented the force of public opinion, enabled Richard Wagner to produce "Parsifal" on the stage of Bayreuth. It has not yet been decided whether that power or privilege will be granted to Munich. It has been embraced in a contract which gave the right to Munich to play at the new theatre the other operas of Wagner under certain conditions. In anticipation of the possible impossibility of a dividend at Bayreuth because the large profits which were anticipated originally have never reached fruition and that the debts which Richard Wagner owed to the King of Bavaria are not yet fully paid, some step had to be taken, and therefore in the contract made with the Prince Regent Theatre in Munich it was arranged that, in case of the permission to produce "Parsifal" is given for outside of Bayreuth, this

theatre in question would have the first privilege two years before any other; but up to the present moment it has not been contemplated. Had the profits in Bayreuth been universally large; had sufficient moneys been received to declare dividends for the Wagner family; had the surplus reached such an extent that it could have been paid out instead of being held in reserve for the purpose of creating new scenery and maintaining the playhouse and sustaining the enterprise, such a clause never would have been inserted. This may surprise a great many readers of this paper, but if the Herald and other enterprising New York daily papers will send their European correspondents to Bayreuth they will discover from the figures there and from their data that these statements are substantially true. At the rate of \$5 a seat, with a limited capacity of 1,300 seats, some of which must be free; with performances every alternate year; with the expenses connected during the year when there are no performances; with the education of the singers; with the taxes; with the cost of maintenance; with the continual renewals of stage machinery; with the cost of production itself, and with all kinds of additional outlays innumerable, it has been impossible to acquire such a sum as would make it a business proposition to pay out money in the shape of profits to the heirs of Richard Wagner. It is not necessary for any newspaper to place any credence in these statements unless it wants its readers to disbelieve what it states. To discredit another newspaper in the statement of a fact is equivalent to an admission that your own statements are not true, or are at least questionable. If there is any paper that doubts these statements there is no necessity to reply; it is only necessary to go to Bayreuth, or to send someone in Europe to Bayreuth, and obtain the verification of what is said here. To deny it is futile and childish. Not to send to Bayreuth to have what we state here verified would be absurd and would indicate that New York, after all, has no journalistic enterprise outside of THE MUSICAL COURIER which desires to investigate on the spot.

Frau Wagner cannot grant any concessions which will bring money to her. She can make no compromise. She must follow her late husband's wishes or retire, and be covered with contumely and contempt. In view of this the people of the United States step forward and, under a thinly veiled and disguised claim that the art of music must be advanced and that it can only be advanced by the production of "Parsifal"—as if crowds of men and women were invading the opera house, as if the entire city were in a turmoil as Florence used to be when artistic contentions occurred, or as Athens was during a philosophical debate—they must needs, in order to have their intense desire for music and culture advanced and gratified, have a production of "Parsifal" by a stock company which is organized to declare dividends!

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ANNUAL ENTRANCE EXAMINATIONS: Piano and Organ—Sept. 15, 10 A. M. to 12 M. and 3 to 4 P. M. Violin, Viola, 'Cello, Contrabass, Harp and All Other Orchestral Instruments—Sept. 17, 10 A. M. to 12 M. and 3 to 4 P. M. Singing—Sept. 18, from 10 A. M. to 12 M.; 3 to 4 P. M. and 8 to 9 P. M. Children's Day—Sept. 19, Piano and Violin—10 A. M. to 12 M.; 3 to 4 P. M.



leased the Metropolitan Opera House. What for? To advance the art of music? Among musicians it is a great question whether opera does not retard music. It is a profound question in the philosophy of the art and of musical art itself whether opera and music drama do not retard the progress of music as an art. This paper has contained conflicting essays sufficient on that subject to fill a volume, and Europe is seething with that discussion today. It is a question between music as represented on the stage and absolute music, without the concomitant of the drama. That debate has not been decided; and yet music must be advanced in this great artistic centre of New York, with its artistic streets, its artistic buildings, its artistic theatres, its artistic dramatic productions of all kinds of hybrid and abnormally sensuous plays, its artistic newspapers filled with the annals of murder, defalcation, embezzlement, fraud, political corruption and private social scandals—this Press clamors for the art advancement of New York through "Parsifal!" Ye gods and little fishes! And dividends!

"Parsifal" is the product of whom? It is the product of Richard Wagner and the property of his widow, and this one thing, this one operatic drama, this one religious music drama, the only thing left to her, the only thing in which she has a vital power and interest, is to be taken from her by this stock company for the purpose of declaring dividends and getting up a tremendous advertising excitement all over the country, so that people can come to the opera house door and have tickets shoved under their eyes by the speculators at about \$20 or \$30 a seat. In an opera house in which, on the night previous, "Traviata" is performed by the same chorus singing in a gambling hell surrounded by lewd characters of a Parisian grisette element, with American ladies in low cut costumes covered with diamonds and gems, whose escorts, after each act, take them upstairs to the tea room, where highballs are discussed, and the audience returns to listen to the next act after the Last Supper has been given on the stage, and then to hear the solemn invocations introducing the Good Friday spell, with Mary Magdalen emblematically washing the feet of the Saviour.

That is the proposition! It has nothing whatever to do with Frau Cosima Wagner except that she has a perfect right, as the heiress of this sublime work, to protest against this kind of desecration. She knows what the Metropolitan Opera House of New York is. She knows that up to the present time, according to the admissions of the late manager who was at the head of it for over a dozen years, not one opera has been given with any desire to make an artistic effect. Mr. Grau stated so himself. The MUSICAL COURIER has said this same thing thousands of times, and other musicians have chimed in. The critics of the daily press of New York were not permitted to do this because the social power forbade unfavorable criticism. Of course, the critics must do exactly as the editors say, and the editors must do exactly as the stockholders say, and the

stockholders are among the boxholders at the Metropolitan Opera House, and so these millionaires of ours in America are willing to abide by the decision that a woman's feelings can be disregarded, her rights ignored, her property appropriated, and her highest ideals destroyed—just for a sensational society event. And the very wishes, requests and demands of the creator of this work are to be set aside now for a money making proposition. It will only accentuate the general impression that prevails in artistic and intellectual Europe regarding the people of the United States. Of course, this does not make any difference to us as long as we can make money. It makes no difference to us what artistic and intellectual Europe may think, and feel even, of a proceeding as high handed as this is from the artistic point of view, provided we can make money; provided we can make a great noise; provided we can have the tickets sold at \$20 instead of \$10, and, if possible, at \$30 apiece, and provided a great deal of money can be brought into the coffers of the company and certain people can receive a great deal of advertising through the fact that they have succeeded in thwarting the wishes of a woman—an old lady, the daughter of the revered Franz Liszt, the widow of Richard Wagner, the mother of Siegfried Wagner, all of whom, up to the present time, have not yet been able to liquidate the debts incurred by the composer for the purpose of furthering and advancing the art principles now represented by his name and focused in this very "Parsifal" as it is produced with the Bayreuth environment.

And here it might be well to say, parenthetically, that these people live very modestly, in a comparatively small house. Their annual expenses do not amount to as much for living, traveling and the clothes they put on their backs as the rent of a fairly comfortable dwelling in New York costs, or one of the modern apartments. It is very doubtful if any of them has a bank account, from our point of view in America here; that is to say, \$10,000, \$20,000 or \$30,000 stowed away. And yet these people, who have never made any money out of it, are to be treated in this manner by the millionaires and billionaires of the city of New York, and by a musical stock company organization that is in the field for the purpose of making money. It could not be in the field for anything else. It could not be in the field to advance musical art, for, in the first place, it has not yet been decided whether opera does not retard mu-

sical art, and, in the second place, if it were admitted that opera does not retard musical art, the prices at the Metropolitan make it impossible for musicians who are interested in the development of musical art to attend the performances, and the public at large is not interested in music. The public at large does not sustain the Philharmonic concerts, the public at large does not sustain the recitals, the public at large does not sustain music, the public at large is not permitted to, and particularly not in the Metropolitan Opera House, which is a limited aggregation of people occupying high priced boxes, high priced seats, with a small remnant of seats left for people who cannot afford these high prices, and among whom very few musicians can be found: It was never pretended, as Mr. Grau honestly and candidly said, to be a musical and art proposition. It cannot be done, even conceding that opera is educational from a musical point of view, which is an open question. It is a social function purely and could never be sustained on any other basis here.

It is for these reasons, and as is known, merely a money making scheme in New York city, and if it were not a money making scheme in New York city the project never would have been contemplated. The era of the high priced star is over, because there are few to be had now that have reputations here. The best singer on earth may appear on the stage of the Metropolitan Opera House, but without a reputation from Europe neither he nor she can draw a dollar. We have not yet been educated enough in this country to project an independent art judgment. When THE MUSICAL COURIER does so it is immediately maligned, and this paper can afford to be independent and is not controlled by any boxholders in the Metropolitan or by any other influences. This reign of the high priced stars having ceased for the reason that they can be had no longer—with the exception of those that are known here—and many of these are sung out (nearly all of them)—a plan had to be devised to place before the people of this city something new, and an opera had to be made a star. The stars themselves in their aggregation having ceased to draw, an opera had to be made the star by force. The Metropolitan Opera House Company, which has leased the Metropolitan Opera House, could not avoid this. It had to substitute some kind of a sensational element in the place of those stars. There was nothing to do but take "Parsifal" from its owners and star it. That is

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the proposition as it stands before us now; it never was an art impulse, for art impulses are not of the dividend genus.

As a matter of course no one is able to state what kind of production will be offered, but it is absolutely sure that "Parsifal" cannot be given here in New York, the first season at least, as it is given in Bayreuth where it exists and thrives in its atmosphere, with its experiences, and under the management of the persons long associated with it. There is no reason, as we said before, to criticise it in advance, but it is impossible to produce it here as it is produced there. Reason, common sense, art experience and musical intelligence convince any one of that fact. "Parsifal" cannot be properly given in a Metropolitan Opera House; it cannot be given in a Paris Grand Opera House; it cannot be given in Covent Garden as it is given in Bayreuth in the playhouse. The buildings are not made for it, the auditoriums are not built for it, the stages are not adapted for it in connection with the auditorium, the sunken orchestra does not exist as it exists in Bayreuth, and the surroundings and the environment of the opera house here make it impossible to produce "Parsifal" as it is produced in Bayreuth. It is therefore a question of the moral rights of the heiress and present owner of "Parsifal" to decide. It lies entirely with her.

Those gentlemen who constitute the Board of Directors of this Metropolitan Opera House Stock Company should seriously reflect before they give permission for the production of this work in defiance of all moral and art laws that should protect it. They are men in society, men in business, men in finance, men who occupy a position that demands continually the application of strict moral standards in their daily conduct and in their business affairs. They cannot claim that they are moral men if they exempt morality for convenience or pleasure, or if they make exceptions for the purpose of advancing certain claims. They should have sent someone to Bayreuth to examine the question there on the ground. It is, therefore, their duty before assuming the right to produce this work to ascertain what rights exist on the other side, and only then may they claim they are moral men. Mr. Jacob Schiff is one of the most honorable men in this community. If he sends a personal messenger to Bayreuth to investigate this question he will never consent to this production of "Parsifal." Mr. Otto H. Kahn, of the firm of Kuhn, Loeb & Co., the brother of the composer Robert Kahn, of Berlin, and associated with musical people of high standing in Germany, can, by means of a cablegram, send a representative to Bayreuth in twenty-four hours and discover the status there, and after that discovery he will not give his name in consent to the proposition. Mr. Henry Smith, a lover of art in this city and a millionaire, a man of high standing and unblemished

character, can send from London one of his associates to Bayreuth, and by means of personal investigation, without the association of anyone else, investigate the case and find out exactly how the widow of Wagner is associated with "Parsifal" and how "Parsifal" stands as a unique production. Mr. Clarence H. Mackay has close relations with London and the Continent, and it would take him only a few hours to discover how this matter stands on his own account and that of his friends, before he consents to this thing, and he would see what it really signifies, artistically and ethically. Mr. James H. Hyde is a man who has been associated with music in this city for many years. He is one of the strong pillars of banking, especially from the moral side. It will not take him long on his own personal account to discover exactly what the status of Bayreuth is and what the relations of the widow Wagner are to "Parsifal," after which he will never consent to lend his name to the production of "Parsifal" in New York city; and so we may go through the whole list, including Mr. Henry Rogers, Mr. Elliott Gregory and Mr. Henry Morgenthau, the latter representing many important fiscal interests in New York city, a man of financial integrity, who has given his name to many charitable institutions, and who would, under no circumstances, injure any one knowingly. He is a man with artistic fervor; he knows what a moral question is, and he can understand an ethical musical question as quickly as anybody. No matter if the law even protects his company (and we do not know anything about the law in this question) he will not for the sake of a dividend, consent to the production of a work when it is ethically and morally wrong to do so. There is no necessity for him to consult anyone, but personally to see to it that an investigation is made of the case so that the truth of these statements, as made in THE MUSICAL COURIER, can be substantiated. He will then discover that there is no money making scheme in Bayreuth, and he will thereby discover that the money making scheme in New York will be a questionable transaction, at least from the ethical and moral points of view.

As for the legal status of the case, neither the daily papers, nor this paper, know anything about it; that is a question for the law and for the courts to decide when the issues are joined. As for the religious aspect of the case, that is a question for the churches. If they can have the Passion Play produced at the Metropolitan, with low cut dresses in the boxes downstairs, with Fashion in its condition

as it appears there, with the tea bar in the rear where whiskey and champagne are dispensed between the acts, and with the general surroundings of the opera house, it is an affair of their own. This paper is published in the interests of music, and has no relation with any religious propaganda, but its own instincts insist upon it that religion shall not be ridiculed in an opera house.

### RICORDI'S LAST STEP.

THE Ricordi house, the Italian music publishers, with its headquarters at Milan, is, as may not be generally known, a stock company, the leading stockholders of which are Giulio Ricordi and his son Tito, and Luigi Erba and Pisa, the banker. Luigi Erba is the brother-in-law of Giulio Ricordi and is the heir of the late Carlo Erba, the wealthy Milanese druggist and owner of proprietary medicines. It is what is known in America as a close corporation, which means that the Ricordi and Erba families and Pisa the banker control nearly all the stock.

The reign of the Neo-Italian composers brought the new opportunities to the Ricordi house, from which it branched out into a tremendous Italian music publishing monopoly and controlling force in the impresario field, so that today the house has in its hands the operatic destinies of the peninsula from Udine via Milan to Palermo, and there is but one impediment to its unrestrained operations, and that is Sonzogno, and it is doubtful if he will feel disposed to continue much longer the unequal battle.

Outside of "Iris," which is Ricordi's, Sonzogno, who is, as we all know, the proprietor and editor of the influential Italian daily paper the Milan Il Secolo, owns all other Mascagni copyrights. Leoncavallo's works are published by Sonzogno, and so are Giordano's. Puccini's are published by Ricordi. All over Italy Puccini is performed, but the others are constantly met by difficulties, for that would react upon Ricordi; they are simply rocked to sleep and the control of Ricordi thereby tightened.

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we would advise Sonzogno, before it becomes too late, to accept the basis of Ricordi's proposition and be absorbed, for he cannot become merged, as the Ricordi company wants the absolute control, and, it appears, will get it.

Under the prevailing conditions and influences the performance of absolute music in Italy has nearly ceased, the comparatively few symphony concerts in a few cities and the occasional recital counting for nothing in a nation so intensely musical as the Italian. There is, for instance, more classical music—symphony, chamber music, vocal and instrumental recitals, &c.—heard in one year in a German city, say like Cologne, or Frankfort, or Dresden, than the whole millions of Italy hear in the same period. A comparison of the programs will illustrate this at once. Pupils' concerts or conservatory performances are, of course, not included, and if they were Italy would prove more defective than ever in this respect if compared with Germany or some other northern country. There is only one other European country of importance that is at as low an ebb as Italy in absolute music, and that is Spain, and both of them are not very much worse off than Turkey, for neither of them offers an opportunity to its people to hear music outside of opera. Opera not being educational except in a sentimental sense in Italy, the people have gradually become dead to the influence of music as it is understood on the other side of the Alps and here in America.

How this can benefit the Ricordi corporation it is difficult to conceive, unless we recognize the fact that the many arrangements of the opera excerpts represent a vast business, the complete control of which would enable it to give such a cast, such a tendency through the power the company wields as managers of the operatic impresarii of Italy, that, with the banishment of the non-copyright classical music, the whole popular field would belong to Ricordi, and, as there would be no other but a popular field, the whole Italian musical world would be owned lock, barrel and stock by Ricordi, which is nearly the case now; and therefore it is good advice to suggest to Sonzogno to accept the Ricordi proposition and retire from the musical business, leaving the future credit of the complete downfall of Italian musical taste to Ricordi.

Our Italian friends know that THE MUSICAL COURIER has been the staunchest friend of Italy and Italian music, and that its editor, who has made repeated visits to Italy, is a devout admirer of Italian art and the Italian people, and what is said in these columns is not against Italy, but in its favor and for its benefit. Music needs Italy, but it appears that Music is not any longer controlled by Italy, but by Ricordi, and, as the interests of that corporation must first be guarded as a necessary law of itself, the question of music in Italy must remain subservient

to the wishes and interests of Ricordi. No Italian composer can get a hearing without Ricordi. Ricordi has in its hands the absolute destiny of every Italian composer.

It is a fearful responsibility, and it will probably result in such a stagnation of the active musical life of Italy that no composer of absolute music will appear for a long period from that country—the country that gave us Palestrina, Scarlatti, Durante, Padre Martini, Corelli, Tartini, Paganini and even the very founder of an instrument—the piano—Cristofori; not to forget Stradivarius, Guarnerius, Amati and a dozen others in the field of classical development.

It is probably all the result of natural conditions, for which Ricordi should not be blamed; but among others, the musical journal the Ricordi house publishes, which is produced solely in the interests of its own copyrights, is exercising a vicious influence, and really prevents independent criticism or the establishment of an independent music paper. But nothing can be done at this stage. Italy will be the sufferer, and it is in Italy that the Ricordi firm reigns. No outside influences can bring about a change until the Italians will awaken from their lethargy and call for music besides the opera which, as a dominating culture, must put an end to the culture of pure music, and has already done this in Italy. Not ten Italians were at the Richard Strauss festival in London in June. Not ten Italians attend our symphony concerts unless they are old residents of New York. Symphony concerts with permanent symphony orchestras are unknown in Italy. What a pity! The Ricordi house may find some way to remedy this, and if so no one will welcome it more than THE MUSICAL COURIER.

THE first concert of the New York Philharmonic Society, as already announced in this paper, will be conducted by Colonne, of Paris. The second concert will be under the leadership of Gustav Kogel, and the fourth, fifth and sixth concerts have been allotted to Henry Wood, Felix Weingartner and Richard Strauss. Such a high standard of conductorship at

#### PHILHARMONIC REDIVIVUS.

five of its concerts entitles the Philharmonic Society to all credit for its progress, energy and enterprise. The organization, rid of a certain dominating and deadening influence, has shown unmistakable signs of quickened life, and of the ability accurately to gauge present conditions and demands. The Philharmonic Society was perilously near to total shipwreck, and had it listened to the counsels of its false friends might even now be a thing of the past. With the old members out and the original charter abolished, there would have been a new organization,

Philharmonic in name only. The conservative directors of the old association saw through the scheme to use the orchestra for the exploitation and glorification of a single man, and promptly rid itself of the proposal and of the man. If there is any "weeding out" to be done—and it is necessary—the directors should know full well how to go about the delicate process without any outside help or interference.

By freeing itself from all musico-political alliances and entanglements and by spurning what was really a bribe, the Philharmonic Society has demonstrated its sturdiness, its integrity and its right to live purely on its own merits. These qualities and its liberal policy in the question of directorship should earn for the Philharmonic Society the unqualified and hearty support of the large music loving public of this metropolis. And, unless all preliminary sentiment be untrustworthy, this support will be forthcoming in large and enthusiastic measure.

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Sunday, 20, Chicago, Ill., Evening, Auditorium  
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Tuesday, 22, Defiance, Ohio, Evening, Citizens Op. H'ce  
Wednesday, 23, North Baltimore, Ohio, Matinee, Henry's Op. H'ce  
Thursday, 24, Tiffin, Ohio, Evening, Noble's Op. H'ce  
Friday, 25, Fremont, Ohio, Matinee, Fremont Op. H'ce  
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(Conclusion.)

(Letters from Wagner to Feustel, in Free Translation.)

LIV.

HOTEL NEW YORK,  
FLORENCE, December 4, 1876.

MOST VALUED FRIEND—\* \* \* I beg you to send at once to our patrons the enclosed revised circular. I must use this as a basis for further proceedings. I shall stop in Munich for a consultation. As far as I am concerned, I have neglected nothing that might make possible a repetition of the performances next summer. \* \* \* I could not refuse the worthy Bolognese my presence for the last "Rienzi" performance. It was all enjoyable, but very exhausting. \* \* \* We intend to be home for Christmas. Always grateful for your friendship,  
Your

RICHARD WAGNER.

LV.

BAYREUTH, March 24, 1877.

DEAREST FRIEND—I pray you most earnestly to see that G. requests his editor in future to leave his pen from my name and my affair. I have had enough of this artificial confusion in the large press about me and do not care to see it continued here, where, as a matter of fact, very few persons know anything about me. Herewith I declare myself willing to lose the "assistance" of the Bayreuth Tageblatt.

After this absurd welcome in Bayreuth, I beg you to remain my friend, as I swear, by all the gods and devils, always to remain yours. Devotedly,  
Your

RICHARD WAGNER.

LVI.

12 ORME SQUARE, BAYSWATER,  
LONDON, W., May 13, 1877.

DEAREST FRIEND—I need not here repeat the description given to friend G. about the state of affairs here. If, in spite of my exact knowledge of local conditions (which has always kept me from trying in London), I nevertheless believed for a moment that on this one occasion a trial might be successful, I was not moved to the actual attempt so much by any supreme confidence of my own, but more especially by the desire to prove to you and to other friends that it was not merely laziness and a wish for comfort that prompted me to suggest the raising of the deficit by other means.

It is time, now, to employ these means at once, and therefore I beg you kindly to empower the executive committee of the festival enterprise to draw up a circular inviting subscriptions to a fund for the making up of the deficit. Recapitulate the exact state of affairs and tell the patrons how I tried to spare them this burden by exertions which have cost

me dear. Open the subscription with 3,000 marks (\$750) from me. \* \* \*

I would prefer to have these circulars sent for distribution not to the Wagner societies as such, but rather to the following list of private persons: Davidsohn, Kutschinsky and Frau Von Schleinitz, in Berlin; Dr. Standhartner and Countess Dönhof, in Vienna; Balligand (with a request that he go to the King), in Munich; Dannreuther (for the Wagner Society), in London; Heckel and Senator Petersen, in Hamburg, and Hofrath Pusinelli, in Dresden. Before all things, don't forget Count Magnis, in Silesia.

As soon as the required sum is subscribed, the complete list ought to be sent to the subscribers with a request for immediate payment. \* \* \*

Should this plan fail, too, then I am resolved to close with Ullmann for America, sell my Bayreuth real estate, cross the ocean with my whole family, and never return to Germany.

As far as the business here is concerned, at the present moment we do not even hope to gain expenses. It would be agreeable to me if I could receive the money advanced (through you) to the singers. At any rate, you would put me under great obligations if you could arrange a credit for me here, so that I could go to Ems quietly end of June. Whether or not I shall be benefited there is largely dependent on the manner in which the subscription will be received. It is not asking too much to hope that for once something agreeable will come from that direction!

Be merciful with me, and forgive the troubles which I have caused you. \* \* \*

Your ever grateful

RICHARD WAGNER.

LVII.

LONDON, May 27, 1877.

DEAREST FRIEND—With fright I read in your letter to Dannreuther that the amount of our deficit was 160,000 marks. Even when we figured on a possible success in London, you mentioned the sum at £5,000 sterling—and even up to the last moment I heard talk of only "something" over 100,000 marks.

If, in the meantime, the deficit has really swelled to 50,000 or 60,000 marks more, then I am utterly discouraged at this continuous darkness in the matter of my obligations, and I prefer to abandon myself to absolute despair.

I gain some slight hope from the fact that I now realize how unjustified was my deep discouragement after the failure of my December address to the patrons. I showed Dannreuther a copy of the address, and pointed out to him how equally futile would be our latest circular. To my great astonish-

ment I learned from him that he had never seen the address before! As several other persons have told us the same thing, we must assume that the indifference with which the address seemed to meet was caused by some negligence or mistake about the delivery of the copies. I hope that our new attempt—should a similar misfortune not befall us—will give us an insight into the true feelings of our friends! \* \* \*

Hearty thanks for bearing with such sturdy friendship all the sorrows and commissions loaded upon you by your ever sincere

RICHARD WAGNER.

LVIII.

12 ORME SQUARE, BAYSWATER,  
LONDON, W., May 30, 1877.

HIGHLY HONORED FRIEND—Your actions cause me keen suffering. Your supreme caution leads me to suppose that you think I exaggerated my condition in London, and that you are satisfied to have us help ourselves here, while the most important thing to you seems to be some payments in Bayreuth. Should no further help arrive, then I am determined to sell every piece of what I am able to call my own. \* \* \* I need the London money for London, so that I need not figure here, too, as a bankrupt. All the happenings here were to be expected after my previous experiences in this city. I sacrificed my own judgment in order to convince you that I am not lazy and comfortable. We need not dwell on the loss of energy I have sustained here, nor on the number of years which these occurrences will take from my life. Of course, further efforts are to be made, and a local subscription ought to bring in something, but please take my explanations and my requests seriously and don't drive me to despair by disbelieving them. \* \* \* With devoted greetings,  
Your ever grateful

RICHARD WAGNER.

LIX.

(TELEGRAM.)

LONDON, May 31, 1877.

False report about amount of deficit incited me to epistolary outbreak, for which am sorry and beg forgiveness.  
WAGNER.

LX.

LONDON, June 3, 1877.

DEAREST FRIEND—The muddle of the past few days is clearing up! I am surprised to see how difficult it is to get a clear report from clear headed business men. I shall tell you everything by word of mouth, how extraordinary carelessness, lack of knowledge, and, on the other hand, fantastic assumptions (based on no experience) brought me into this



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state of confusion. Enough, nobody has lost a threepence through me, or with me. Herewith I send you a check for £700 sterling. Please put me on the subscription list for 10,000 marks, and pay this sum at once to the heaviest creditors. \* \* \* The rest of the London receipts I beg you to leave at my disposal for the present. \* \* \*

Please do not be angry at my recent outbreak. It was necessary to pay the singers, and I had put aside a certain £1,200 for that purpose. I was informed that you had returned only 12,000 marks, and that the bank was unwilling to pay the money to anybody without your express sanction. \* \* \* Soon, however, I discovered my error in regard to the amount of the deficit. \* \* \*

I beg for absolution by letter. \* \* \*

In the matter of the concerts, it is to be assumed that I am giving them at my own risk. Messrs. Hodge and Essex, had they not signed a contract, but acted simply as agents and arrangers, would have been entitled to a commission or a share. This right they have now lost. \* \* \*

Tomorrow evening we will leave for Ems, where we expect to arrive on the 5th, in the evening. \* \* \* Greetings to you and your family from

Your

RICHARD WAGNER.

P. S.—I am on the outs with Leipsic!

#### LXI.

EMS, June 14, 1877.

DEAREST FRIEND—\* \* \* This much I believe—with a clear look into the future—that not my work is condemned, but—Bayreuth! *My work will be performed everywhere and will draw numerous spectators, but to Bayreuth no one will come again.* This is the true state of the case, and the real explanation for the patent coldness toward my enterprise. The place itself is to blame only inasmuch as I chose it! But my idea was great! I intended, with the help of the nation, to create something in Bayreuth which would have made the place important in itself—a sort of Washington for Art! I thought too well of our higher circles. \* \* \*

An important London firm offered to take over all the Bayreuth stage appliances and to give the festival performances next season at a large London theatre. Were I so inclined seriously, they would build me a belated theatre in Leipsic and continue the performance there. Würzburg or Nürnberg would have had the means, after the great success of last year, to compensate me and to go on with the enterprise. Bayreuth could profit only if my idea of a musico-dramatic high school were carried out. \* \* \* The city itself, which has a right to expect so many advantages from the scheme for many of its citizens, might petition the King, the Parliament, &c. \* \* \*

As far as I am concerned, I shall be able to do

nothing more than to live in constant terror, pay off the deficit, and get rid of the theatre! \* \* \*

It frightened me to hear how terribly the recent Vienna receipts of 20,000 marks had melted to only 7,900 marks. \* \* \*

"Dolce far niente"—yes, yes! To do nothing—no, to accomplish nothing! That is how I get better here.

Well, it is as God wills! Always I will be grateful to you.

Your sincere

RICHARD WAGNER.

#### LXII.

EMS, July 2, 1877.

MOST VALUED FRIEND—\* \* \* Our plans are: Leave here on the 5th; Schlosshotel (Albert) on the 6th; Lucerne (Hotel National) on the 7th; Selisberg (Canton Uri, Switzerland) on the 8th.

For the third week of this month I have announced myself in Munich. (His Majesty has written me very graciously.) Will you seek to arrange our meeting there? \* \* \*

With me, things are as usual. Every move and retreat on the chessboard of life seems to bring me sorrow—a fact attributable, no doubt, to the meanness of most persons. The conditions of "today" seem to make it "a matter of course" that we gave our last penny in need to insure the profits of the Bayreuth landlords from last year.

Heckel was here, and probably soon will be the director of the Mannheim Theatre—at least I am glad to see him get something from it all!

I hope now to roll my heavy burden on to the management of the Munich Royal Theatre. This is the last hope of my curious life! \* \* \*

Always your thankful and sincere

RICHARD WAGNER.

#### LXIV.

BAYREUTH, February 3, 1878.

DEAREST FRIEND—\* \* \* I wish to express my thanks to you for the patience, discretion and energy with which you treated the serious affair of my festival deficit by informing you of the entire success of those efforts—largely, of course, through the King's noble friendship for me. This success has taken a form very satisfactory to me; owing to the expected success of my own works, the means will be supplied us to fight the evil financial consequences of the year 1876. This is a great honor. \* \* \*

The best part of all this is, that I can now turn to new creation with that peace of mind which when disturbed or clouded in a "genius" causes all his inspiration to flee! \* \* \*

Thanks to you, now and always.

Your truly sincere

RICHARD WAGNER.

#### LXVI.

BAYREUTH, January 6, 1879.

DEAREST FRIEND—\* \* \* Here is Heckel's contribution. Please receive it and credit it to me. \* \* \* I hope for other good receipts this month, and (with God's help) expect to begin payment on the mortgage in April. It is high time! \* \* \*

Your grateful

RICHARD WAGNER.

#### LXVII.

NAPLES, March 4, 1880.

MY DEAR, DEAR FRIEND—\* \* \* My own life has of late years seemed strangely darkened. The gray skies that pressed so constantly upon us at home seem to have left their mark not only on my health but also on my mind. Had I not the priceless consolation of my dear family and of a few rarely good friends, I should feel no need of trying to prolong life.

My hopelessness for Germany and its conditions is complete. This is a grave admission, for at the time when with confidence I entered my destined paths I wrote on my banner: "Stand or fall with Germany." \* \* \*

So even this expensive trip in Italy has only an atmospheric significance for me; even this marvelous Naples, with all the life in and about it, is for me only a play, to amuse me, to help me forget. Even this purpose is not fulfilled, for constantly there presses to me the living realization of the world's wretchedness, in the shape of misery, brutality and vice. \* \* \*

Daily my doubts augment on the subject of being able to provide for my welfare from the means now at my command. \* \* \* A trip to America I have considered from time to time, and have seriously calculated on my chances of being able physically to endure such an exertion. Frankly speaking, I have always been frightened off only at the thought of becoming a money seeker and allowing myself to be dragged about by a speculator in order finally to return here with a small fortune and to face the same old misery; perhaps, too, again to sacrifice my money for an Idea—an Idea for which I have sacrificed enough, only in order finally to realize its relationship to our whole German character. (Wesen.) \* \* \*

I must confess to you that the idea has taken serious root in me to settle for all time in America with my family, my ideas and my works. Although I must regret that I did not sooner choose a fresher and more fertile ground for the future of my works and my family, my firm conviction of the decadence of European culture makes it not too late for me even now the more seriously and determinedly to plan an escape. The matter depends to a certain extent

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solely on the manner in which my offer will be received by the Americans. \* \* \*

For always your most grateful friend,  
RICHARD WAGNER.

## LXVIII.

PALAZZO CONTARINI DALLE FIGURE, }  
GRAND CANALE, Venice. }

MY DEAR, DEAR FRIEND—\* \* \* I am in great confusion about the offer from the gentleman in Berlin. I think the man is trying to get my technical assistance for a Wagner theatre which he intends to build. It looks to me as though he wishes me—as a speculator—to build a theatre on one of his plots, &c. For heaven's sake, is he planning a circus, or something of the kind? I have enough with the Bayreuth theatre! Will you be kind enough to give the gentleman any answer that you might see fit? \* \* \*

I think that something ought to come of our Bayreuth. Have you had my ideas on the subject? In short, they are:

I. I shall keep "Parsifal" alone and exclusively for Bayreuth; even the King renounces "Parsifal" for Munich, but will send me his chorus and orchestra, annually, for the performances of the opera.

II. Annual performances of "Parsifal," open to everybody who pays (high!) admission.

III. Patrons' Fund to serve as operating capital, and any eventual increase in the fund \* \* \* to serve for the further production of all my works.

This would deprive me of all benefit, for I am not even publishing the score of "Parsifal."

On the other hand, I must look out for myself, and propose to earn an independent fortune by a five months' tour in North America, some time between September, 1881, and April, 1882. \* \* \*

Love and good wishes from  
Your always grateful

RICHARD WAGNER.

## LXIX.

[The editor of the Bayreuther Blätter, from which these letters are quoted, says: "In this letter of July 18, 1881, the master speaks so drastically about the comparatively small sum offered him by the house of Schott for the 'Ring des Nibelungen' that we cannot publicly reprint his words. Wagner considered what he asked for 'Parsifal' only a fair addenda to the pay for the 'Nibelungen,' especially as 'Parsifal' was not a business venture, and could not be sold with profit for theatre and concert performances. Only the noteworthy passages herewith given were deemed suitable for publication.]

DEAR AND HONORED FRIEND—After noting the status of your negotiations for the publication of the "Parsifal" piano score, I feel it necessary to express the following opinion:

While composing "Parsifal," the character of this, my last work, has made it clear to me that even under the circumstances which still permit performances of the separate numbers of the "Nibelungen" at our municipal and royal theatres, it would be impossible to allow "Parsifal" (with its incidents from

the Divine Mystery of the Christian religion) to become a part of any opera repertory.

When I explained this to my noble benefactor, the King of Bavaria, with deep and respectful sympathy he instantly renounced his intention to have "Parsifal" produced for himself at his Royal Theatre, and declared the Festival House at Bayreuth to be the only appropriate place for (special and few!) performances of the work. \* \* \* Effective acquaintance with "Parsifal" should be made possible only by visiting the projected annual performances in Bayreuth. \* \* \*

RICHARD WAGNER.

## LXX.

PALERMO, January 17, 1882.

MY DEAR FRIEND—\* \* \* In truth, the completion of my last work has tired me greatly! Well, it is finished, and may the last touches that lead to fullest realization come quickly and easily! \* \* \*

When I regard the attitude of the world toward me, the scale of my gratitude inclines entirely to the side of the friends I won during that trying time. Bayreuth is to me now the dearest thing on earth next to my family. \* \* \*

Take a liberal share for yourself, my dearest friend, and be assured of my eternal gratitude and friendship. \* \* \*

Your very sincere

RICHARD WAGNER.

CARUSO, the Italian tenor engaged for the Metropolitan Opera House, may not be able to remain here longer than one month, for he is to sing at the first production of Puccini's "Madame Butterfly" at the Roman carnival. He received £80 (\$400) an appearance at Covent Garden, and, although engaged for twelve performances, was subsequently engaged for 24 additional ones. Next season he is to sing again in London at the rate of £160 (\$800) a night. He is to get \$1,000 a night here. Probably we pay two and a half times as much here as they do in London because of the difference in time. If Caruso can get \$10,000 a minute here he should not be blamed; let him have exactly what he can get, but why should Americans always pay the foreigner so much more than England pays him just because of this difference in time. Notes come due here as fast as they do in London, but why make musical notes so much more costly?

THE Navy Department has issued an order declaring "The Star Spangled Banner" the national anthem, and directing that all officers and men (unless engaged in service) shall stand at attention during the playing of the tune. This is the first official step toward determining what is really our national anthem. The army authorities should follow suit.



HAVING nothing new to tell each other in this column about "Parsifal," let us see what they are thinking and writing in Europe about music in general.

Hugo Conrat contributes to the Berlin Allgemeine Musik Zeitung an interesting article called "Art and Business." The passages of greatest import to us read as follows: "Beethoven twice formed the bold resolve to achieve a large fortune. He wished to be independent of the publishers and of the taste of the public, and to compose without side thoughts of a business nature. But these sudden, brilliant plans never lasted long. Schindler tells of a tariff set up by Tobias Haslinger, of Vienna, on the condition that Beethoven allow his new compositions to be published by no other firm. Beethoven dreamed joyfully of a golden future, but he finally allowed his friends to persuade him not to sign Haslinger's or any other similar contract."

The Haslinger tariff read as follows:

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Six large songs, with piano.....	20
Six small songs, with piano.....	12
Ballad.....	15

In Beethoven's day a ducat possessed the purchasing power of 60 cents, in American money. A song, in manuscript, by Beethoven, for \$1.20!

And, to make matters more remarkable, Conrat reminds us that these prices were offered Beethoven at a time when he had already published eight symphonies and all his sonatas up to and including op. 109.

How much the better of the bargain Beethoven allowed a purchaser is well illustrated in the Diabelli incident. He offered Beethoven 80 ducats to write six or seven variations on a waltz theme by Diabelli. Beethoven undertook the commission, but during the process of writing, his ideas came so thick and fast that the seven variations rapidly grew to ten, then to fifteen, twenty and twenty-five. Diabelli heard of this avalanche of variations, and with justice began to fear that his piece would be ruined for all practical and popular purposes. Nothing daunted, Beethoven continued his work, and finally handed in a composition that has since become famous under the title of "Thirty-three variations on a waltz by A. Diabelli, op. 120."

The London correspondent of the Leipzig *Neue Zeitschrift für Musik* writes about a pianist with whose art and artfulness New York is quite familiar: "The only and ever smiling Pachmann gave a Chopin recital. We consider the virtuoso so far advanced in years, it is safe to assume that he will never break himself of the habit of giving recitals. This sort of piano fare, lasting two hours and a half, ought, however, to be a rare exception. The pianist smiled blandly enough at the public, but who today would be willing to take exception to this pleasant habit? Pachmann gets especially from Chopin all that which 'the others' do not get. His Chopin, of dreamy melancholy, the exquisite Polish lyricist, always reveals to us a world of delight and satisfaction. How many of the little pianist's colleagues would do well—in London at least—to leave Chopin entirely to Pachmann!" It seems to be the same old Vladimir, sleek, grinning, subtle, dominant.

D. Rahter's list of new publications, from Leipzig, announces for 1904 a piano concerto, op. 50, by

Hugo Kaun. This news should set the finger tips of the pianists to itching, for Kaun is a man of melodies, of temperament and of brilliant "klaviersatz," as shown in his chamber music. Who will be the first temporarily to lay aside Liszt's E flat Concerto for this ripe opus of the genial man from Milwaukee? Kaun lives in Berlin now, so the timid pianist need not be afraid that he is playing a work by an American composer.



From the Berlin *Woche* there is here reproduced a snapshot of Hermann Zumpé taken in Munich just a few hours before the great Wagner conductor's sudden death. The man seated in the carriage is Ernst von Possart, the Intendant of the Munich Royal Opera.

The Frankfurter Zeitung has some news of interest to music lovers: "It is about Mozart's birthplace in Salzburg. Among the throngs of visitors who annually go to Salzburg but few visit the room in which Mozart's cradle stood. Many doubtless glance at the narrow old house, No. 9 Getraidegasse, and at the three tumbledown steps at the door, but as the place is not advertised, most of the tourists believe that a visit is not worth while to the home of Mozart's parents. Those who do not shy at the slight exertion, however, would find a rich reward in the dingy, queer little old rooms. They are filled

with the most priceless memories of the master. His concert piano, the spinet on which he composed until shortly before his death, many pictures, musical scores, letters, jewelry, clothes, furniture, even his skull! \* \* \* And all of this is in constant danger of fire. Underneath the Mozart rooms is a shop where are sold chiefly such things as alcohol, benzine, petroleum, &c. Should a fire break out in this old structure the Mozart relics would be irretrievably lost. There are not even fire extinguishers in the museum. It would seem as though the Mozart Society might buy this house and protect its contents, but the necessary funds are lacking. Perhaps only a hint is necessary to induce some rich Mozart admirer to secure the house and the relics against all danger." Just now the Germans are too busy with their Wagner statue in Berlin, and the Mozart admirers in America are all good fellows, but they have no money.

The "favorite assistant" of Leschetizky has come to take the place of the "favorite pupil" of Liszt. These Leschetizky folk are the Christian Scientists of the piano. This is complimentary, of course. In the meantime the *Neue Freie Presse*, of Vienna, praises warmly a new book called "The Modern Pianist," and written by Fräulein Marie Prentner, "one of the best assistants" of Leschetizky. Dear old septuagenarian! He is the most interesting talker in the world on the subject of pianists and piano playing.

They've had another symphonic poem at the Wood concerts in London. This is what the Musical Standard says of "The Lament of Tasso": "It's composer, York Bowen, is very deeply influenced by Tchaikowsky. Yet one distinctly perceived a personal feeling in the music, and the work showed, with all its plagiarisms, a clear promise of better things. After all, a young composer—York Bowen was born in 1884—could have a worse model than the Russian master. He will not make him neglect the virtue of 'song' in orchestral music. Nor would Beethoven and—as already said—Wagner. It may be of interest to say that the symphonic poem won the 'Charles Lucas Prize' in the year 1902."

Erich Hanke has just translated into German the diary of Eugène Delacroix, who is not far from being the greatest painter ever produced by France. Delacroix was not only a marvelous artist, but also a man of keen philosophical insight, who analyzed everything, even to his own temperament. Delacroix's diary is written in epigrammatic style, and his opinions on his contemporaries and on all art questions of his day are so incisive and often so

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"HIAWATHA"—Huddersfield, Eng.  
Sang with conspicuous musicianly ability and fine expression.—*Yorkshire Post*.  
"SAMSON"—South Shields, Eng.  
The treat of the evening. His splendid voice was used with fine effect.—*Newcastle Journal*.

RICHTER CONCERT, Southport, Eng.—The vocalist's grand renderings of songs by Schubert, Brahms and Tchaikowsky touched heights and depths of feeling and power attainable only by such a voice linked to such a temperament.—*Southport Visitor*.

prophetic that it is a wonder no one has yet seen fit to do this remarkable work into English. In the *Zeitgeist* brilliant Felix Hollaender comments most favorably on this new German translation. He says of Delacroix's musical views and criticisms: "His diary is a find for all those who are in the slightest degree related to art. From these pages there speaks to us a universal, a thinker's mind, an intellect that hates all ready made and conventional opinions, a correct appraiser of all art values established by tradition and usage. He views men and things with characteristic impartiality; he judges not persons, but purely their art. 'The extraordinary man,' he says, 'differs from his fellow merely in the way he sees things.' \* \* \*



Drawing from Life by Delacroix.  
CHOPIN.

There is no doubt that Delacroix saw things in an extraordinary way, and he always told truthfully what he saw.

"How delighted must be the musicians to read Delacroix's exquisite descriptions of Chopin! They were friends. The painter understood the soul of the piano poet and his music. \* \* \* Delacroix dined often with Meyerbeer and Berlioz. And he writes, after he had heard two acts of 'Huguenots': 'From the depths of this artificial music there arise episodes of surprising effectiveness. But these are merely the lucid moments of the fever, rays of light followed almost immediately by chaos. \* \* \* The "Prophet," which Meyerbeer probably regards as an improvement, is the destruction of art.' The music of Berlioz is found to be 'lean and devoid of phantasy.'"

"And what grand modesty, and true greatness (and sublime truth!) lie hidden in the words: 'One can do for others only what one does for oneself—

study and observe. The point of view changes every moment. One never knows a master well enough to be able to pronounce an eternal verdict on his work. There is more to be got from a superfluity of ideas and opinions—even though in some instances they might be contradictory—than from any beribboned, corseted, made to order work of art.'"

In Germany the dog days have started the discussion, "Is Goethe popular?" In the Berlin *Tageblatt* Friedrich Dernburg writes a sane essay on the subject and closes in this fashion: "'Popularity' is a peculiar word. An inner unwillingness makes one hesitate to combine the word with great intellectual deeds. \* \* \* Art should not descend; man should strive to rise. 'Odi profanum vulgus et arceo,' sang old Horace. \* \* \* They now are trying to make even Wagner 'popular'. The manner in which the gods work Goethe has shown us in his poem of *God and the Bayadere*. When the gods turn to us mortals it is to lift us to their heaven, and not to be drowned in the muddy waves of 'popularity'."

Edouard Colonne, who is to come here soon, gets a flattering send off in the *Paris Figaro*. The story is told of the founding of the "Association artistique," of which Colonne has been leader since March 2, 1873. From that date until March 1, 1903, the society gave 809 concerts, at which 267 composers were heard in 1,731 works. Berlioz led with 448 representations and then came Beethoven, with 374; Wagner, 366; Saint-Saëns, 338; Mendelssohn, 169; Massenet, 166; Schumann, 136, and Mozart, 108. The soloists—or "guests"—at these concerts consisted of 34 conductors, 329 singers, 123 pianists, 48 violinists, 13 viola and viola d'amour players, 28 cellists, 2 double bass players, 10 flutists, 39 players of wind instruments, 7 harpists and 6 organists.

Ulk, the Berlin comic paper, suggests that in addition to its countless other taxes the German Government might levy tribute on pianos and their players. Says the comic: "A sort of gasmeter arrangement could easily be affixed to each and every piano showing exactly how many notes have been played."

The performers could be taxed accordingly." This would seem to give too much advantage to those players who drop more than half their notes under the piano.



This is how Madame Schumann-Heink looked some three weeks ago when one afternoon she arrived in front of the Prinz Regenten Theater in Munich and was about to pay and tip her *droschkenkutcher*—which is the abbreviation for cab driver.

And this is the gist of what they are thinking and writing in Europe about music.

LEONARD LIEBLING.

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Throughout the resonant quality of his voice was demonstrated, and the music could hardly have been delivered with more effect. The long and exacting monologues were sustained with wonderful power and expression.—*Bristol Daily Mercury*, April, 1903.

Mr. William Green was really great, and his performance altogether revealed his talent at its highest.—*Birmingham Post*, March 24, 1903.

*"ELIJAH."*

Mr. William Green, the tenor soloist, gave "If With All You Hearts" in a manner which we have seldom heard equaled.—*Bristol Echo*, October 8, 1902.

Mr. William Green sang magnificently. There is no other word to use in respect of his work. The purity of his voice has always been an admirable artistic asset of this fine singer.—*London Morning Advertiser*, September 10, 1903.

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MISS MAY NEVINS SMITH, Soprano.  
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MISS SAIDEE VERE MILNE, Monologist and Comedienne.  
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MR. FRANK CHAPMAN, Lecturer.  
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**M**ME. THEA DORE, the American operatic soprano, will appear this season in Berlin as Carmen, Santuzza, Fedora, La Navarraise, Amneris and Selika.

The Cologne Opera opened on August 31 with a performance of Beethoven's "Fidelio."

The Brussels Conservatory had 531 students last year. Of these 204 were women and forty-seven were foreigners.

Maxim Gorki's "Nachtasy!" recently received its 200th production in Berlin. In Leipsic the play was called "dirty and unreal."

Young Johann Strauss and his orchestra have just returned to Vienna after a very successful tour through Holland and Germany.

Lortzing's first opera, "Ali Pasha of Janina," has been transcribed for piano by Georg Richard Kruse, and the new score soon will be published.

In Vienna there has appeared an excellent new edition of the piano works of Philipp Emanuel Bach, edited by Dr. Heinrich Schenker, the well known critic and composer.

Herr von Gros, Mme. Wagner's representative, is in Paris, whither he went in order to consult with Gailhard, of the Opera, about the coming performances of "Tristan and Isolde."

Gustav Kogel, formerly leader of the Museum concerts in Frankfurt on the Main, has been appointed director of

the Cecilia Society, in Wiesbaden. Siegmund von Hanssger succeeded Kogel at Munich.

The directors of the Berlin Philharmonic Orchestra have taken steps to secure the right of performance for the posthumous orchestral works of Hugo Wolff. It is possible that a cycle of these compositions might be performed later in the season under Nikisch's direction.

At the ten concerts of the Leipsic Philharmonic Orchestra, the soloists will be Messrs. Busoni, Naval, Merö, (piano) and Berber, and Mesdames Brevosti, De Maringh, Münchhoff, Ruegger (cello) and Behr. The tenth and last concert of the series will be led by Pietro Mascagni.

For the benefit of their pension fund the members of the Vienna Royal Opera will give a performance of "The Geisha." It will be remembered that for the same purpose the Berlin Royal Opera singers have in the past given "Mikado," "Fledermaus" and other comic operas.

Jes Leve Duysen, one of the pioneer piano manufacturers of Germany, died last week in Berlin. Duysen was born in Flensburg, 1820, and founded his factory in Berlin, 1840. The Duysen piano was formerly one of the best on the Continent. From Emperor William I Duysen received the title of "Commerzienrath."

About the rumor published in New York that Mme. Cosima Wagner intended to found in Bayreuth a rival "Parsifal" company for a trip across the ocean, the Berlin Tageblatt remarks sententiously: "All such rumors appear to us to be merely cleverly spread advertisements from the camp of Conried."

On August 17, Pierre Benoit's birthday, the Belgian composer's celebrated choral work "Oorlog" was revived with exceptional success in Antwerp. The last previous performance of "Oorlog" had been given in 1880, when Gounod was present and openly expressed his admiration of Benoit's great talent. A society now has been formed, called the "Benoit Fund," which will publish a new and complete edition of the popular Belgian composer's works.

## Obituary.

### Frederick Clifton.

**F**REDERICK CLIFTON, an English composer and actor, died Monday of last week at the Boston (Mass.) City Hospital. Mr. Clifton's compositions are better known in his own country than in the United States. He is said to have been an excellent musician, and his musical knowledge proved valuable to the dramatic companies with which he was more recently identified. At one time Mr. Clifton was associated with Henry Irving. He was first heard in New York twenty years ago in the performance of Gilbert and Sullivan's operas. The deceased was fifty-seven years old. He leaves six children, all on the stage, and his widow is the actress Maria Glover.

### Return of Mr. Bristol.

**F**REDERICK E. BRISTOL will return to the city October 5 and resume teaching at his new studio in the San Remo, Central Park West and Seventy-fifth street.

Mr. Bristol will continue in charge of the vocal department of the Misses Ely's School for Girls, Riverside Drive and Eighty-sixth street.

One of his pupils, Miss Olive Fremstadt, has been engaged by Mr. Conried for the Metropolitan Opera House.

### Victor Harris.

**V**ICTOR HARRIS, the well known teacher of singing, will resume his work at his studio in the Alpine, No. 55 West Thirty-third street, New York, on September 28. Mr. Harris sailed for Europe on June 3 for his annual visit, and has but recently returned to these shores. A crowded season of work is again before him.

### An Australian Soprano Arrives.

**M**ISS MABEL NELMA, an Australian soprano, has arrived in this country and will join the Savage Grand Opera Company. Miss Nelma is expected to make her debut as Carmen in Brooklyn next month.



# JACQUES THIBAUD

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## CLOSE OF THE SEASON AT OCEAN GROVE.

OCEAN GROVE, September 16, 1903.

**T**HE last service of the season was held on Sunday evening, and with the singing of the hymn "God Be With You Till We Meet Again" the congregation of 3,000 sadly filed out of the Auditorium, the light arches were turned out one by one and very soon the doors were closed until next season. There always is a touch of sadness at the closing of the season. Officials, choir, orchestra and congregation bid each other good-by, for they know they will never meet as they part—some are always missing when the next season opens.

The orchestra returned from the Thousand Islands vacation on Saturday evening, having spent the finest ten days of their lives. The nightly concerts at the Hotel Columbian were attended by all the swiftness on the river, and there never was a band of musicians more fêted or honored than the men and women of the orchestra.

Daily trips were taken on the handsome yacht Idler, and for ten days it was a continuous round of pleasure. The last concert was given on Thursday evening, when the orchestra played several overtures, Miss Cecelia Bradford gave a violin solo, Grace Underwood sang Tosti's "Good-by," Charlotte Bradford sang "Violets" and Frederick Charles Freemantle sang with orchestra "The Sleep of Even," from the "Rose Maiden." The orchestra never played better and the vocal solos were real gems. Friday was a busy day and at 7:30 in the evening the party boarded the steamer St. Lawrence for Clayton. The wharf was crowded with hundreds of people who had gathered to give the orchestra people a royal "send off." Cannons were fired and red lights illuminated the entire water front. At 8:30 they boarded their two private Pullman sleepers at Clayton and soon were whirling toward Albany, reaching there at 3:30 in the morning. The cars were switched off in order to give the party the opportunity of seeing the Capital City of the Empire State. At 9:50 Saturday morning the homeward trip along the Hudson was begun and at 4:30 the train pulled into Jersey City. There, in the station, the orchestra disbanded until next season. It was a sad parting and many of the young ladies were in tears as they bade good-by to each other. They had lived in the same house since June and a more lovable or congenial company was never gathered together. Indeed, the entire orchestra of fifty-five have been like one great family, with no disagreement to mar the harmony, and the parting therefore was harder on account of the strong friendship formed during the summer.

Besides having charge of the music at Ocean Grove, Tali Esen Morgan has also agreed to look after the music at Thousand Island Park next summer. Mr. Morgan will put his assistant, Mr. McGuirk, in charge, and will form an orchestra of twenty-five to thirty pieces. The auditorium will be enlarged and better lighted. Mr. Morgan will plan for first class concerts, and will make the place the most popular resort on the St. Lawrence River.

The season at Ocean Grove has been the most successful

and prosperous ever known. The concerts in the Auditorium have been attended by audiences averaging in attendance 8,000 people. The chorus has numbered over 400, and on special occasions has been augmented by New York singers to 800 voices. The orchestra has numbered fifty-five permanent players, and for the large oratorios ten to fifteen additional instruments have been used. In all nearly thirty concerts were given during the season.

Five years ago Tali Esen Morgan, the musical director, made certain predictions and promises to the association regarding the success of big concerts, provided they would give over to him the entire management. Every promise and prediction made has been more than fulfilled, and now there is never a question as to what will be done next summer, for the association has full confidence in Mr. Morgan's way of doing business, and he will again plan and work out the program.

Mr. Morgan will spend the most of September and October delivering free lectures on his system of sight singing and musical theory.

### A Successful Summer for Mr. Myer.

**T**HE Lake Chautauqua Summer School of Vocal Music, under the direction of Edmund J. Myer, has just closed its sixth season. Mr. Myer reports one of the best all round classes he has ever had on Chautauqua Lake. There were pupils from many different States, among them a large number of teachers who are attracted by the normal course. This course is a definite study of a logically formulated system from the teacher's as well as the singer's standpoint. Through the private lessons, the class course and assembly days, upon which day each pupil hears all other lessons, all are enabled to study not only subjectively but objectively; are enabled to study the singing voice from the other side of the question, or through hearing and seeing others trained. This is of course wonderfully helpful to singer and teacher.

Mr. Myer was ably assisted by A. Y. Cornell, of Carnegie Hall.

Mr. Myer will reopen his studio on Twenty-third street for the coming season the first Monday in October.

### Presson Miller Resumes Teaching.

**E.** PRESSON MILLER has returned to New York and resumed teaching at his studios, 601-2 Carnegie Hall. Owing to the arduous work of last season Mr. Miller was obliged to take a complete rest during the summer, and now returns in excellent health for his winter's work. He already has a large number of pupils, and as usual his time promises to be completely filled. Mr. Miller's teaching has within a few years placed him in the front rank of New York's most prominent teachers, and every year his following increases, owing to the excellent work of his many pupils in concert, church and oratorio and as teachers throughout the country—the best indorsement a teacher can have. October 10 Mr. Miller will remove to his new studios, Suite 1013 Carnegie Hall, one of the finest studio suites in the building, which will give ample opportunity for the numerous pupils' musicales.

### MICHIGAN CONSERVATORY OF MUSIC.

**T**HE new catalogue of the Michigan Conservatory of Music, of which Alberto Jonás is president, has just been received from Detroit. It tells an interesting story of progress and advancement, a story which should be welcomed by every lover of music in this country, for we are all interested—or should be—in the development of these musical conservatories, which do so much to educate people in the many forms of musical art. Mr. Jonás is assisted by his wife, Mme. Elsa von Grave-Jonás, and by a faculty of prestige and importance. Among the piano teachers are Mrs. M. D. Bentley, Mrs. Mary F. Le Baron and Miss Della F. Rogers; while the vocal department is under Maurice de Vries, assisted by Miss Inez Parmater and Mrs. Ellen Baxter Peabody. Leo Altman is at the head of the department for violin; N. J. Corey (an excellent authority on the subject) has charge of the organ department, and the violoncello is taught by Frederic L. Abel. The theory of music and harmony is in the hands of Carl Beutel, Miss Susie Smith, Mr. Corey and Jean van der Velpen. In addition to these several departments there are classes for orchestra, opera comique and languages, &c., as well as a kindergarten course.

The introduction to the catalogue reads as follows:

The year that has just elapsed has been by far the most successful that the Michigan Conservatory of Music has known. Not only has the number of pupils enrolled increased in a way most remarkable, but from all points of this country and also from London, Berlin, Paris, Brussels, Munich, the greatest musical centres of Europe, have come attestations of the reputation and prestige of the Michigan Conservatory in the shape of letters sent to me by well known artists who professed themselves desirous of joining its faculty. Never before in the history of this country has a musical institution grown with such swiftness and extended its beneficial influence so promptly and firmly and so far, as the Michigan Conservatory of Music has done. Today this institution has gained national fame, and it is not possible to speak of the progress America is making as a musical country without mentioning the Michigan Conservatory of Music as one of the largest, worthiest, most solid and progressive conservatories of music.

It has been my aim to embody in its curriculum that which has made the strength and worth of the foremost European seats of musical learning. Deeply and thoroughly appreciating the grave responsibility that rests with a recognized institution in conferring the right to teach, I determined that the Michigan Conservatory of Music shall forever stand aloof from the low motives that have prompted so many schools to give out diplomas. The diplomas of the Michigan Conservatory of Music are, and shall always be, recognized the world over as certificates of merit and competency, and therefore only those (be they ever so few) shall be awarded a teacher's certificate or a graduate's diploma, in any department, who really deserve it.

To meet the demands of the ever growing number of pupils the faculty has been increased to thirty-eight teachers, with a number of assistants. The Michigan Conservatory of Music is now known as one of the most potent factors in this country for the diffusion of the highest musical education, and while its influence will, I hope and believe, always extend further in the cause of modern progressive knowledge and proficiency, it shall also remain a repository of the pure traditions of art and of those principles eternally true and lovable which are the legacy of the great masters of music.

ALBERTO JONAS.

### Eugen D'Albert.

**E**UGEN D'ALBERT is at present at his villa at Meina, Lago Maggiore, Italy. It is near the villa of Signor Mancinelli and nearly opposite Varese, where Leoncavallo has his villa.

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## THE BAY VIEW ASSEMBLY.

BAY VIEW, Mich., September 10, 1903.

**T**HE Bay View (Mich.) Assembly, which opened July 22, closed with a music festival, lasting three days, this being a special feature of each summer's program.

The soloists engaged for the occasion were Mme. Geneva Johnstone-Bishop and Mrs. Margaret Jones Adams, sopranos; Mrs. Marie White Longman, contralto; Holmes Cowper, tenor; Bertram Schwahn, basso; Earl R. Cartwright and Chas. H. Adams, baritone; Leon Marx, violinist; Miss Ida Simmons, pianist; John C. Manning, pianist; N. Sidney Lagatree, mandolinist; the Hahn-Parke Quintet, the Assembly Chorus. C. C. Case, director.

It is customary to close the assembly with the rendition of an oratorio, and this year the "Messiah" was given, the soloists being Mme. Geneva Johnstone-Bishop, soprano; Mrs. Marie White Longman, contralto; Holmes Cowper, tenor; Bertram Schwahn, basso, and John C. Manning, accompanist. The chorus was under the direction of C. C. Case, of Boston, who has had charge of the music in Bay View for fifteen years.

The usual faculty recitals were given during the season by members of the conservatory, these being Charles H. Adams, of Oberlin, Ohio; John C. Manning, of Boston; Leon Marx, of Chicago, and Sidney Lagatree, of Detroit.

Madame Bishop, who is a favorite at Bay View, was never in better voice, and her engagement to return next year is hailed with pleasure.

In one of her recitals, Madame Bishop more than ever endeared herself to Bay View by her rendition of Hawaiian songs presented to her when in Honolulu by Queen Liliuokalani.

Probably the busiest man on the grounds was Mr. Manning, who, aside from his teaching and solo work in connection with the summer conservatory of music, was the assembly accompanist, taking the place of Miss Gilmore, of Detroit, who was spending the summer abroad.

Among the prominent musicians spending part of the summer at Bay View was Miss Nellie Cook, of Toledo, the guest and lifelong friend of Madame Bishop. This gifted pianist has enjoyed the most complete musical education afforded abroad, and has done concert work in this country, including a Western tour with Madame Bishop some years ago.

Miss Ida Simmons, of New York, whose parents come here each year from Kansas City, also spent the summer here.

Earl R. Cartwright, of New York, was the guest of John C. Manning.

The music at the Cushman House, Petoskey, during the past summer season was under the direction of E. C. McElhany, of Kalamazoo.

## The New Francis Walker Studios.

**T**HE well known baritone, author and teacher who has for two seasons occupied a large studio in the Van Dyck will be ready on October 1 to receive his friends and students in a new home. The magnificent new art building in West Sixty-Seventh street is the place, though Mr. W.'s cards will read "The Francis Walker Studios, No. 27 West Sixty-seventh street. They are the west division of the ground floor of the great structure, and include besides a suite of smaller rooms a beautiful studio 30 feet square and 20 feet high, with a charming alcove that contains the stairway and a balcony. Other rooms open into the studio, so that for lectures, recitals and other

entertainments there is a seating capacity of about 250. The principal rooms are decorated with a strikingly handsome arrangement of color, affording the right textile effect as a background for the tasteful collection of pictures, ceramics and curios that Mr. Walker has made in his many trips to Europe.

There will be every equipment and convenience for teaching, and the occupancy of so commodious and artistic a home will mark an era in the progress and work of one of America's leading instructors in singing. It will be the scene of many important social and artistic events this season, and among them will be a series of semi-historic recitals for which Mr. Walker has engaged the aid of several first class artists.

Mr. Walker's available teaching time for the season is nearly all engaged, so that those wishing lessons must write or call early in the month of October.

## Madame de Wienzkowska to Resume.

**M**ME. DE WIENZKOWSKA, who will return to the city Friday, had an interesting summer class at Miller Place, Long Island, for July, August and the first half of September. Much was accomplished under the training of this gifted pianist and teacher, who has achieved an international reputation as Leschetizky's representative. Madame de Wienzkowska has numerous applications on file at her Carnegie Hall studio. She will resume her professional duties there the end of this week. The studio recitals will again be made a feature, and several Wienzkowska pupils will be heard at public concerts during the season.

## William Nelson Burritt.

**W**ILLIAM NELSON BURRITT announces the re-opening of his vocal studio, 312 Kimball Hall, Chicago. Mrs. Charles Howard Trego, who made such a hit at the Asheville meeting of the M. T. N. A., is one of his professional pupils.

**B**ENJAMIN FRANKLIN BUTTS, musical director of the Second Presbyterian Church of Pittsburg, has resigned in order to take charge of evangelistic music under the Evangelistic Committee of the General Assembly of the Presbyterian Church in the Western States. Pastor S. Edward Young, of the Second Presbyterian Church, is chaplain of the Actors' Church Alliance, and as pastor of the church and inaugurator of the park and theatre meetings, has employed a large amount of the best musical and vocal talent in this country and some from abroad, the chorus being the central feature. It was established five years ago by Tali Esen Morgan, and numbers about one hundred, and has sung during the past year to gatherings aggregating 300,000 people. No successor to Mr. Butts has been secured.



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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, Ill., September 14, 1903.

**T**HE Chicago Musical College certainly is doing a great work in developing talent, that might otherwise go to waste, through the medium of its free scholarships. At the beginning of every year the board of directors of the institution, the Rev. Dr. H. W. Thomas, Alexander H. Revell, Dr. F. Ziegfeld, Richard S. Tuthill, Edwin A. Potter, Frederick E. Coyne, Carl Ziegfeld, William K. Ziegfeld, Alfred M. Snyder, A. E. Bournique and William M. Hoyt, appropriate a certain sum to establish these scholarships. They are awarded by competitive examination. This year forty-five scholarships and 150 partial scholarships were issued. But few bona fide free musical scholarships are offered in this country, and the Chicago Musical College is to be commended for thus fostering talent. The holders of these free scholarships have with great frequency won the diamond medals at the end of the school year.

Last Tuesday, Wednesday and Thursday the final examinations for scholarships in the piano, vocal and violin departments took place. The board of judges comprised: Piano, Dr. F. Ziegfeld, Rudolph Ganz, Arthur Speed, Walter R. Knupfer, Maurice Rosenfeld, Karl Reckzeh, Glenn Dillard Gunn, Adolf Brune and J. Homer Grunn; vocal, Dr. F. Ziegfeld, William Castle, Herman Devries, Mrs. O. L. Fox, Mary Forrest Ganz, John R. Ortengren,

Kirk Towns, Chris Anderson, Mabel F. Shorey and John B. Miller; violin, Dr. F. Ziegfeld, Emile Sauret, Bernhard Listemann, Theodore Spiering, Joseph T. Ohlheiser, Felix Borowski, William Konrad, Otto Roehrborn and William Diestel.

The scholarships already issued have a value of \$5,960. In the School of Acting, in which two scholarships of the value of \$600 will be issued, and in the theory of music department the examinations are not yet completed. With these exceptions a list of the free scholarship awards follows:

PIANO DEPARTMENT.		Number of Lessons Per Week.	Value.
Name and Address.	Teacher.		
Edith Bowyer, Algona, Ia.	Hans von Schiller	Two.	\$250
Edward Collins, Joliet, Ill.	Rudolph Ganz	Two.	250
Anita Alvarez, Chicago, Ill.	Arthur Speed	Two.	250
Ebba Peters, Pullman, Ill.	Walter Knupfer	Two.	250
Jessie Bodman, De Kalb, Ill.	Maurice Rosenfeld	Two.	150
Mary Garrettson, Pendleton, Ind.	Karl Reckzeh	Two.	150
Hilda Smith, Dell Rapids, S. Dak.	Glenn D. Gunn	Two.	150
Rosetta Parmelee, Lake Geneva, Wis.	Elizabeth Saviers	One.	50
Dahlia Anderson, Crystal Springs, Wis.	Alma W. Anderson	One.	40
Blanche Connolly, Chicago, Ill.	Maud Jones	One.	40
Clementina Thatcher, Chicago	Emma M. Schenk	One.	40
May Gonio, Chicago, Ill.	M. E. Turner Rupp	One.	30
Mrs. Frank C. Taylor, Chicago	Gena Branscombe	One.	30
Marie L. Parritt, Chicago	Maybelle Lewis	One.	30

Daphne Hilmers, Chicago	Jane Gunderson	One.	30
Ruth Neel, Chicago	Berny B. Gunn	One.	30
Clementine Hellweg, Chicago	Grace Pagels Fletcher	One.	30
Elsie Meyerson, Chicago	Pauline Houck	One.	30

## VOCAL DEPARTMENT.

Bessie Hawking, Aurora, Ill.	William Castle	Two.	\$250
Ellyn Swanson, Chicago	Herman Devries	Two.	250
Lulu Van Brunt, Council Bluffs, Ia.	Mrs. O. L. Fox	Two.	250
Francis L. Cassar, Chicago	Mrs. Mary F. Ganz	Two.	250
Harrold Hunie, Sioux City, Ia.	John R. Ortengren	Two.	200
Joseph Parson, Indianapolis, Ind.	Kirk Towns	Two.	150
Grace K. Meigs, Chicago	Mabel F. Shorey	Two.	150
Mrs. Jeffie Campbell, Chicago	Charles Anderson	Two.	150
Maud Webb, Chicago	John B. Miller	Two.	120
Mollie Marti, Jacksonville, Ill.	Alma Griewisch	Two.	80

## VIOLIN DEPARTMENT.

Ruth Clarkson, London, Eng.	Emile Sauret	Two.	\$250
Waldemar Geltsch, Parkston, S. D.	Bernhard Listemann	Two.	250
Nicolai Zedeler, Rock Island, Ill.	Theodore Spiering	Two.	250
Ellis Levy, Indianapolis, Ind.	Joseph Ohlheiser	One.	100
Marguerite Austin, Toledo, Ohio	Joseph Ohlheiser	One.	100
Isadore Berger, Chicago	William Konrad	Two.	120
Ethel Holladay, Los Gatos, Cal.	Otto Roehrborn	Two.	120

## VIOLONCELLO.

Nicolai Zedeler, Rock Island, Ill.	Herman Diestel	Two.	\$150
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## SCHOOL OF EXPRESSION.

Mary Dale Smith, Smithton, Ark.	Mrs. Kempster	200
Nellie K. Handley, Norfolk, Neb.	Mrs. Kempster	200
Mrs. Zoe Fuller, Chicago	Mrs. Kempster	200
Jean Ward, Chicago	Mrs. Kempster	200

## Critic Van Cleve Coming.

Chicago is to have a notable acquisition to its musical ranks in the person of John S. Van Cleve, the blind critic and composer. Mr. Van Cleve long since made a place for himself among the influential thinkers in the music life. He is the critic whose work on the old Cincinnati Commercial in the days of the first Theodore Thomas May festivals in the Ohio city attracted such attention that Murat Halstead set up the claim that only a blind man could be the perfect critic. The idea was that the Commercial critic was the only perfectly reliable judge of interpretative music because he was not influenced by the more superficial sense of sight. His ears must be depended upon without bias because of physical defects or charm. The great editor's argument caused much discussion at the time. Mr. Van Cleve has been a prolific musical writer as well as lecturer, and has also published both musical compositions and a good order of

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poetry. He will find a wide field for his versatility in this city.

#### An Appreciative Notice.

It isn't often that a singer has stirred the South as Vernon D'Arnalle easily succeeded in doing on the occasion of his recent season in Tennessee. Following is an unusually glowing impression of Mr. D'Arnalle's talents from the Knoxville Tribune:

"Added to the beauty of the music itself is the charm of both personality and voice possessed by this artist.

"Blessed not only with a remarkably beautiful and noble voice, Mr. D'Arnalle has also a prepossessing appearance and bearing that immediately captivate his audience. As a singer his equal has never been heard in the South. During his recitals here at the summer school he has adapted his voice to every form of music from the light 'L'autrier par la Matinée' to the heavy dramatic 'Omnipotence,' of Schubert, and when it is remembered that he played his own accompaniments for these and such songs as the 'Erlking' or 'Atlas,' the ability of the artist is even more clearly shown.

And his accompaniments are in themselves marvelous interpretations, possessing a distinct musical character which stands out from and yet aids the song itself. Any musician will instantly recognize the value of such ability, for a sympathetic accompanist is rarely found, and when such a pianist and singer are combined in one person, that fortunate one fills the definition of genius."—Knoxville, Tenn., Tribune.

#### World's Fair Organist.

The following item from the Halifax, N. S., Courier, of August 22, seems to contain a bit of news about the St. Louis World's Fair, though it does come a long way 'round:

"During the week another American musician has entertained a local audience. This was Arthur Ingham (a nephew of D. Ingham, of Illingworth), who took up his

abode in the States some six years ago. That he has been successful is evidenced by the fact that he is one of the organists selected to play at St. Louis World's Fair next year. He gave a masterly performance at an entertainment of a private nature held at Providence Chapel, Ovenden, on Thursday evening."

The same Halifax paper also contained an appreciative notice of a Chicago singer, from which the following is taken:

"Mme. Letty Baume is the American wife of a former Halifax man, who now resides in Chicago. Both Mr. and Mrs. Baume happen to be over in this country at present, and advantage has been taken of their presence to give Halifax people an opportunity of hearing them. Mr. Baume appears to have met with much success as a composer, for apart from these songs he has written a march and a two-step, entitled 'Roll of Honor,' which is to be the Chicago Centennial March in honor of the centennial festival next month. Leading American singers have made specialties of his songs; English singers also. 'Can You Recall,' which is still in manuscript, has been 'featured' by J. Coates Lockhart, the tenor soloist of the Kilties' Band, as the crack band of the Gordon Highlanders of Canada is called. The 'Roll of Honor' march is dedicated to General Otis, who commanded the United States military forces in the Philippines. Madame Baume is an American lady and a well known singer in Chicago, where she has appeared with success at Steinway Hall concerts. &c. Her soprano voice is much admired, and oratorio music and ballads are her forte."

#### Grace Whistler Misick.

A special feature of the recent Aurora, Ill., Chautauqua was the singing by Mrs. Grace Whistler Misick, of Ernest Kroeger's charming song, "Bend Low, O Dusky Night." All of Mrs. Misick's work at the Chautauqua was of the customary excellence expected of that always admirable contralto, and the song of the St. Louis composer evoked almost boundless enthusiasm. Mrs. Misick leaves Chicago tonight on a trip to the Pacific Coast in the interest of a prospective concert tour. She will be absent about three weeks, and on her return will begin the busiest season in her artistic career.

#### Notes.

George Hamlin, the eminent tenor, is back in his Kimball Hall studio and is a very busy man.

Garnett Hedge, the baritone, scored a distinct success last week as soloist with Innes' Band at St. Louis.

A creditor's bill asking for the appointment of a receiver for the assets of the Chicago Auditorium Conservatory was filed in the Circuit Court last Friday.

George M. Chadwick, the organist, left on Tuesday for Helena, Portland and other extreme Northwestern points for a series of organ recitals.

Miss Mary M. Shedd is arranging plans for an elaborate exposition of the results of her American Method of Sing-

ing. A number of Miss Shedd's talented pupils will take part.

Miss Emma E. Clark announces the opening of her tenth season in Chicago and, with the aid of a corps of assistants, will teach all branches of music in her new studio, 719 Fine Arts Building.

George Clarence Jell, baritone, left for the East last Saturday. He will visit in New York for several days and before returning home will fulfill several concert engagements in Canada.

Mrs. Theodore Worcester, pianist, has returned from an extended absence in the East and will resume her concert work as soon as the season opens. Mrs. Worcester has wholly recovered from her recent severe illness.

Allen Spencer, pianist, of the American Conservatory, is prepared for an unusually busy season. Aside from his regular work at the conservatory, he has a number of important concert engagements ahead.

#### Heinrich Harkke in Chicago.

HEINRICH HARKKE, the well known Connecticut pianist, former pupil of Heink, R. Zwischer and Gustav Becker, of New York, who for the past four years has taught in Waterbury, Conn., is among those from the East who have arrived in Chicago to join Herr Heink's classes in interpretation at the Chicago Conservatory, in the Auditorium.

President Hinshaw, recognizing the importance of this work, in the Auditorium Bulletin says as follows:

"This branch, under Herr Heink, the eminent German virtuoso, is conducted for both students of the piano and vocal departments, and forms a most important adjunct to the advanced work of the conservatory. To those fitting themselves for an artistic career not only a high degree of musicianship is necessary, but the ability to express the true meaning of the composer is equally essential. It is largely due to neglect of this study that so large a percentage of our American musicians fail to attain the heights of their European contemporaries. It is frequently stated that our musicians have not the artistic environment of the Europeans, but in reality it is a lack of the study of interpretation; it is the knowledge of the motives and inspirations of the great masters that makes the artist and the artistic atmosphere. It is to this, then, that Herr Heink devotes his energies, and his experience of years of successful European concertizing, together with a conscientious study of the subject, have qualified him particularly for this department."

#### Lavin at Queen's Hall.

THE American tenor Lavin sang at a Queen's Hall, London, orchestral concert on September 3. He had to sing an encore on the aria from "La Bohème." This in itself would not be significant, but that aria usually does not draw an encore.

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CINCINNATI, Ohio, September 12, 1903.

**E**DWIN W. GLOVER, with a good coat of tan and a few pounds of extra weight added for May Festival year, returned this past week from a two months' stay in the East. Most of this time Mr. Glover has spent in and near New York, looking up novelties for this season's concerts of the Orpheus Club and in going over with Rafael Joseffy his new "School of Advanced Piano Playing," a work that has created a sensation in piano playing circles.

Joseffy feels that he has found the ideal location for a musician's home. Compelled to practically withdraw from the concert stage on account of ill health and excessive nervousness, he selected a quiet little place overlooking the Hudson back two miles from North Tarrytown. With Sleepy Hollow on one side and the John D. Rockefeller estate back of him, he facetiously remarks that "having the reputation of being the greatest pianist in Tarrytown, and being surrounded by romance and cash, his health and nerve could not help but return." Here, surrounded by one of the finest libraries of piano music extant, he devotes his time to study, composition and editing. Eight years have been spent upon this last technical work.

One of the most interesting parts of the Joseffy library is the collection of manuscripts and autograph letters of celebrated musicians. The Liszt collection alone is a notable one. This is the great pianist's fad, and he pursues it with the enthusiasm of the true faddist.

Joseffy may possibly return to the concert stage for a short time this season. If he does let us hope Cincinnati will be included in the tour.

The regular academic year of the Norwood Conservatory will open next Saturday, September 19, under the direction of Grace Belle Delaney. She will be assisted by William Smith Goldenburg, piano and opera, and Joseph Sardo, violinist, besides others in the faculty.

Among the pleasant incidents of Signor Albino Gorno's vacation, of which one might aptly quote "Tis an ill wind that blows no good," was the brief visit to Cadiz in old Spain. Owing to a disaster to a sister ship of the same line, encountered off the shores of Spain, bound seaward, the Umbria, on which Signor Gorno was traveling, hove to and remained protectingly alongside the disabled steamer until telegraph orders came from the office in Genoa. During this interval the passengers of the Umbria were permitted a frolic, and forthwith made for Cadiz. Small boats were soon on hand to convey passengers ashore, and for a half day the quaint, neat little city of Cadiz awoke and gazed with some wonder at the crowds of Americans pushing along its narrow, sedate streets. On arriving at Genoa Signor Albino Gorno's love of the beautiful again took possession of him, and he found himself speeding over the Riviera to enjoy its many smiling spots and the charming and varied pictures which present themselves in such rapid succession. Over the famous Cornier Road, through interesting towns and villages, some rising from the coast, their shores bathed with the white trimmed waves; others

built on the slopes of hills, lowering toward the sea, surrounded by gardens, villas and blocks of whitewashed houses, with a bell tower here and there rising above them to break the monotony of the tile roofs. On every hand there pervaded that tropical aspect that constitutes the principal charm of the Riviera. On reaching Monte Carlo the temptation was too great to resist a short stop. Situated as it is on a high promontory projecting boldly toward the sea, it seems to beckon the passerby to stop and enjoy its many charms and allurements. Signor Gorno boasts that he escaped without yielding to the temptations of the green cloth—at blanc et noir or trente et quarante. Very discreetly he wended his way out of Monte Carlo toward the flower city—Nice—then on to the snow capped Pyrenees in the south of France, where the cooling breezes proved far more inspiring. Signor Gorno finished his vacation on the beautiful lake of Como, Italy, where he gave much of his leisure to original composition and the completion of his well known and much used "Material for the Pianoforte Technique."

Emma Heckle, soprano, has returned from a two months' vacation spent pleasantly at Far Rockaway, L. I. She says she looks as sunburnt as an Indian. She has connected herself with the Krueger-Hayward Conservatory of Music.

Georg Kruger gave a very successful piano recital before a fashionable audience in Princeton, Ind. The Princeton Clarion speaks of Mr. Kruger as follows:

"Georg Kruger's playing is remarkable in regard to the simplicity and effectiveness with which he fascinates his hearers. He is indeed a master of the piano, a thinker and a poet. He has about him a magnetism which compels everybody to listen with rapt attention until the last note has died away—then to be followed by a storm of applause which seemed reluctant to cease. Georg Kruger has an individuality, a style of performance entirely his own; he creates while playing the composition anew, leaving an impression in the hearts of the listeners not to be forgotten. Seldom we meet with such an artist and we trust that Princeton will hear him soon again."

Miss Ada Rust, a pupil of Miss Fanny Stone, has accepted a flattering engagement as soprano soloist in one of the largest churches in Indianapolis, where she will sing to a congregation of 1,000 people, and be supported by a choir of forty voices.

Mrs. Charles A. Graninger, directress of the Ohio Conservatory of Music, gave an elegant reception to the members of the faculty and the friends of the school on Thurs-

day evening, September 10. Cecil R. Fanning, baritone, and Miss Viola Walter, pianist, presented the following program:

Italian Concerto.....Bach  
A Song of Waiting.....Ellen Wright  
Teach Me the Charm.....Johnson  
Concerto in E flat.....Mozart  
(Orchestral part on second piano.)

Es muss was wunderbares sein.....Ries  
Hinaus.....Ries  
Sonata, op. 14, No. 3.....Beethoven  
Rechte Zeit.....Nevin  
Mädel wie blühte.....Nevin  
Rondo, op. 73, for two pianos.....Chopin  
Plantation Songs.....

Miss Walter's playing was remarkable and far beyond her years. She is said to be only twelve years old.

Douglas Boxall, the English concert pianist, has arrived. Mr. Boxall is a pupil of Leschetizky, and after leaving his master concertized in Berlin, Paris and London.

Mr. Tirindelli, of the Cincinnati Conservatory of Music, has returned from abroad and resumed his work, after a very successful season in London. He brought with him a large number of songs, composed during the summer. Mr. Tirindelli was concertmaster of the Covent Garden Orchestra during the past season at London, and was presented with a handsome baton, dedicated to "The Leader of the 'Ring,' Season 1903," by the great Wagner conductor Hans Richter. Mr. Tirindelli has just received the following letter from the director of the Royal Opera, London:

"MY DEAR MR. TIRINDELLI—I have great pleasure in certifying that you have been leader in the Covent Garden Orchestra for the last four years, and that you have given the highest satisfaction to the various conductors under whom you have played, who have all expressed the warmest appreciation of your great talent. I trust that you will be able to return to us next year, and in any case wish you a long and prosperous career. I remain, dear Mr. Tirindelli,

Yours, very truly,

H. HIGGINS,

President of the Royal Opera.

During his stay in London Mr. Tirindelli enjoyed the distinction of directing one of his own compositions, the "Interludio," at Royal Albert Hall, and while in Venice his concerto was played with great success by one of the great modern Italian violinists.

William Kraupner, concert pianist and teacher, has arrived from Hamburg, Germany, at the Conservatory of Music. Mr. Kraupner is a pupil of the concert pianist



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Reisenauer, of Leipzig, who will make his first concert tour in America this winter.

Among the many announcements of interest to the musical profession is a school of opera, organized by John A. Broekhoven. It is outlined on a practical basis, and aims to train talented young people for a professional career. Mr. Broekhoven's theatrical experience stands him in good stead. He is now in charge of the musical branch of the "Marco Polo" spectacle at the fall festival, and has demonstrated his practical stage experience in the many effective musical situations in the play. William H. Rothacker, who takes the part of the hero, Marco Polo, is a promising pupil of Mr. Broekhoven, whom he has designed for the principal part in his opera, to be brought out this fall.

Mrs. Margaret Johnston McAlpin has spent a long and delightful vacation at Eastern Point, Gloucester, Mass. She will reopen her school October 5 and is ready and enthusiastic for work. The Opera Club, under her direction, will give three public performances. The associate members have already subscribed for the season and the expenses are secured. J. A. HOMAN.

#### The Severns in Town Again.

EDMUND SEVERN and Mrs. Severn returned from Maine last week and both have resumed their classes here in New York and Springfield, Mass. In previous numbers THE MUSICAL COURIER published some opinions by Maine critics on the successful appearances of these admirable artists.

The following additional notes are from more recent criticisms:

Mr. and Mrs. Severn perform most exquisitely upon the violin and piano.—The Daily Eastern Argus, Portland, Me., August 25, 1903.

Mr. and Mrs. Severn in their artistic performance on the violin and piano are a great treat to lovers of fine music, who show their appreciation with great applause.—The Daily Eastern Argus, August 26, 1903.

Edmund Severn, the eminent violin virtuoso, accompanied by Mrs. Severn, the accomplished pianist, present a most refined and delightful performance. They received most generous applause.—Portland Evening Express, August 25, 1903.

From a dignified, intellectual standpoint, of course, the Severns in a high class musical performance would lead.—Portland Daily Press, August 25, 1903.

Mr. and Mrs. Severn are true musical artists.—Portland Daily Press, August 27, 1903.

Mr. Severn's Italian Suite for violin and piano has recently been published by Carl Fischer. THE MUSICAL COURIER published a review of this beautiful composition last winter, after the first performance by the composer and his talented wife.

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#### Bellini's "Norma."

To The Musical Courier:

Please let me know if the opera "Norma" has been produced in the United States. Sincerely yours,

L. LEONETTI.

NEW YORK, September 7, 1903.

Yes, it has.

#### The Whereabouts of Seven Artists.

Musical Courier:

Please advise in your next issue what has become of the following singers:

1. Clementine De Vere.
2. Julie Wyman.
3. Sofia Scalchi.
4. Della Fox.
5. Lubert (tenor).
6. Fabbri (Patti's contralto).
7. Galassi.

CHARLES L. W. REESE.

CHICAGO, Ill., August 31, 1903.

No. 1. Is at present in London and can be reached through her husband, Romualdo Sapio, who will be here with Adelina Patti as her accompanist when that artist comes to America.

No. 2. Julie Wyman. This artist is at present in New York giving vocal instruction. She can be reached care of THE MUSICAL COURIER, which will advertise her letters, her present address not being known.

No. 3. Is residing on her estate in Milan. She has retired entirely from the concert field. By addressing II Mondo Artistico, Milan, her letters will be forwarded.

No. 4. Is residing in Newport, R. I.

No. 5. Address unknown.

No. 6. Is singing in Odessa, Russia.

No. 7. Lives in Bologna, having retired.

#### Wagner in Paris.

NEW YORK, September 10, 1903.

To The Musical Courier:

Could you tell me, please, which of the Wagner operas have not yet been produced in Paris? Very truly,

BOOTH J. PHILIPS.

"Tristan and Isolde" and, of course, "Parsifal."

#### Bachelor-Venth Recitals.

CARL VENTH rested at his camp at Sebago, Me., for two months this summer, and then started on a recital tour with Willis E. Bacheller, the tenor. They gave the first concert August 10 at Standish for the benefit of the village library. The other dates were: August 31, Wilton; September 1, Farmington; September 3, Blue Mountain Camp; September 5, private musicale in Portland at the home of Miss Charlotte Thomas; September 6, Livermore Falls; September 7, East Wilton. The concert at Blue Mountain Camp was attended by Governor Burleigh and his staff. The following program was presented at the Normal Hall in Farmington:

Scotch Rhapsodie.....	Venth
Songs of Araby.....	Clay
Secret.....	Scott
Herceuse.....	Godard
Mazurka.....	Musin
Ingenisco, Requiem Mass (Grand Aria).....	Verdi
Fleur de Lis.....	Venth
Three Songs.....	Grieg
Morceau de Salon.....	Vieuxtemps
Scotch Song.....	—
The Ould Plaid Shawl.....	—
For All Eternity.....	Mascheroni

Violin obligato.

#### Mr. and Mrs. Goodrich at Home.

MR. AND MRS. A. J. GOODRICH have returned to the city from their outing at Lake George and are making arrangements for a busy season. Mr. Goodrich has completed the final revision of his new work on counterpoint and expects to have it in print soon. Mr. and Mrs. Goodrich purpose offering several free and partial scholarships in harmony, counterpoint, &c., details of which will appear in the next issue of THE MUSICAL COURIER.

#### George M. Robinson, Manager.

GEORGE M. ROBINSON, who was formerly associated with the late Major James B. Pond, is the manager now of the Manhattan Entertainment Bureau, at 104 East Twenty-sixth street. Many musical artists and singers, as well as lecturers, are booked from this bureau. Mme. Julie Rive-King and the Sondheim sisters are included among the pianists.

#### Miss Florence Terrel Engaged.

FLORENCE TERREL, the pretty and successful Brooklyn pianist, is engaged to be married to Frank Mills. No date for the wedding has yet been decided upon.

#### Emperor William Releases Schumann-Heink.

MANAGER WOLFSOHN received a cable despatch from Berlin yesterday stating that the Kaiser had released Madame Schumann-Heink from her contract with the Berlin Royal Opera. Emperor William did this at the singer's request.

DR. HENRY G. HANCHETT,

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Boston, Mass., September 12, 1903.

**A**MONG the many changes that will take place this autumn in the musical world, the most important one is the withdrawal of H. Carleton Slack from the musical world. Mr. Slack is among the most successful teachers of the city, although young, and for the past five years has had a class of pupils that not only occupied all his teaching hours, but there was a large waiting list in addition. Mr. Slack was also connected with several societies as director and for some time held an important church position, so that he leaves the world of music at the height of his success. But last spring he had an offer made him to enter into a large manufacturing business located in Vermont, the offer being of so tempting a nature financially that after deliberating all summer Mr. Slack finally decided to accept the position of partner offered, and he will leave for his new field of work in the course of a few weeks. This will be a great disappointment to many students. The best wishes of his friends will accompany him, with the hope that he will be as successful in the future as he has been in the past.

Clara E. Munger, who has spent the summer vacation in the West, will not open her studio here until November 1.

Arthur Hubbard is in town and will begin teaching on the 14th.

The sale of seats for the symphony concerts will take place September 28 and 29, and October 1 and 2.

Etta Edwards is spending the month of September in West Newton, and comes in to her studio on Wednesdays and Saturdays only.

Carl Sobeski is again at his studio, where he is very busy at work upon a religious cantata, "Joseph the Dreamer," which in collaboration with B. B. Gillette he has composed this summer. The cantata is upon a religious subject, but treated in a secular manner. It is the most serious work that Mr. Sobeski has composed as yet, and will be heard at several cities during the season. Dates for Lawrence, Marlboro and other places have already been booked.

An addition to the forces of the Faelten Pianoforte School that will prove of importance to the musical life of Boston is Benjamin Guckenberger. Mr. Guckenberger organized the Birmingham (Ala.) Conservatory of Music in 1895, a conservatory that he maintained

at a high standard until he left there a year since on account of the ill health of Mrs. Guckenberger. This school, however, is still continued under the directorship of a talented pupil. During the four years that Mr. Guckenberger was in Birmingham he gave four large music festivals—two with the Boston Festival Orchestra and two with the Chicago Orchestra. In these festivals he personally directed all the choral numbers with orchestra. The first performances in the South of Mrs. Beach's "Rose of Avontown" and Arthur Foote's "Skeleton in Armor" were given by Mr. Guckenberger, and he was also one of the first to perform Mrs. Beach's A minor Sonata for piano and violin.

Mrs. Guckenberger is a native of Boston, and was at the head of the vocal department of the Birmingham conservatory. During the past season Mr. and Mrs. Guckenberger gave a series of chamber concerts in Springfield, and it is probable that they will be heard in this city during the winter.

Everett E. Truette gave an organ recital at the New Church Chapel, Portsmouth, N. H., on September 8.

Eliot Hubbard has just returned from a flying trip abroad, being away only a little more than three weeks. It is probable that he will be heard in concerts during the winter, a fact that will be of interest to his many friends, who have regretted his not appearing in public more often during the past two or three years.

Carl Stasny has been at the Iron Mountain House, Jackson, N. H., for a short stay.

Alvah Grover Salmon is again at his studio, after a summer spent at Buzzard's Bay.

Charles White will probably be at the head of the vocal department of the New England Conservatory of Music this winter.

Signor Rotoli will return to his home next week, having made a quick and satisfactory recovery from his recent illness.

Mrs. Anne Gilbreth Cross announces that she will receive pupils in piano playing, after Monday, September 14, at her music room in the Pierce Building.

The Massachusetts Daughters of the Revolution have published a postcard with a design showing an old-

fashioned choir singing a verse set to Billings' music. The proceeds from the sale of this card will be devoted to a fund for the erection of a tablet to the early composers of music in New England, a memorial which the society hopes to place in the Public Library in Boston.

#### WOMEN AND MUSIC.

(From the Springfield Republican.)

**I**N the Gentleman's Magazine—an odd place, certainly—Cuthbert Haddon, the English critic, has an article on "Woman and Music," in which he holds that while no woman has yet been a great composer, this is largely due to the fact that women have not been allowed to devote the time to the study of music that is indispensable. The argument is doubtful. So far as mere time and work go, the career of virtuoso is as exacting as that of composer, yet there have been plenty of women pianists and violinists of very high rank. Madame Carreño and Fanny Bloomfield Zeisler need ask odds of none of the other sex. But in composition, in which woman enjoys equal opportunity, the product has been very different, and in music woman ranks rather lower than in poetry. It seems more likely that the difference is due to a difference in the faculties and ambitions of the sexes, a difference which may in the course of time disappear as women come more and more accustomed to initiative. Mr. Haddon says:

As has been truly remarked, it needs but a glance at the lives of the great composers to show us that the high gift of original creation has ever had to be fostered by active care and congenial surroundings—that, moreover, it exacts for its full fruition a degree of detachment from the common concerns of life which would be sure to overwhelm the solicitous soul of many a woman with the obloquy it would bring upon her. And it is just here that woman, either of her own choice or of necessity, has failed to secure the advantages and conditions necessary for her development as an artist.

Mr. Haddon gives as an example the case of Mendelssohn's sister Fanny, who in her early days offered the greater musical promise. But because she was a girl what happened?

Precisely what has always happened, and what, under similar circumstances, would probably happen still, in spite of the boasted emancipation of the sex; the training of each gradually diverged—stopped short, in fact, with the girl, while the boy was encouraged and assisted by every available means. The girl was simply taught, as girls are taught now to dally with the keys of an instrument; the boy was prepared for an exacting art in an exacting manner.

Even now the very fact that a woman is a woman is made the pretext for criticising her work differently from that of a man. "For a woman," says the critic, "the composition is remarkably good." Just as if art were a matter of sex! Speaking of woman as an instrumentalist, Mr. Haddon considers wind instruments to be essentially for men. It is not easy for one to imagine a woman struggling with the bassoon, or the ophicleide, or the saxophone. "A woman must look very charming indeed to look nice when she is throwing the whole strength of her lungs into a wind instrument." But, he says, there are no instruments better suited for handling by a woman than the violin and the violoncello, and that this is becoming more and more appreciated is shown by the fact that at the Guildhall School of Music not long ago there were 2,000 women students of the violin, while at the Royal College of Music last session there was not a single male student of the violoncello, all the students being women. In a great many cases women violinists in orchestras are declared to be in many respects more satisfactory than men. Mr. Haddon rejoices in the fact that "we have got the length of recognizing that the piano is not the only instrument suitable for women; the full result of this recognition must be only a question of time." In conclusion Mr. Haddon hopefully declares that although as yet there have been no great women composers it does not follow that there never will be.



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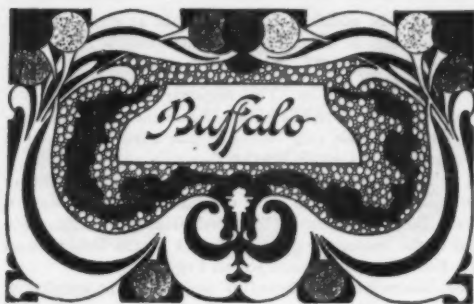
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BUFFALO, September 11, 1903.

**D**URING the last two months there has been nothing to record as a matter of musical news. Nearly all musicians and many pupils went elsewhere to enjoy change and rest. There were, however, a few notable exceptions, among them Ch. Armand Cornelle, whose summer class kept him so busy that he could not take a vacation. In the near future Mr. Cornelle will give recitals out of town. One will take place at North Tonawanda, October 22, under the auspices of William Allan.

Just at present some activity is noticeable in the various studios. Mrs. Nellie Hibler has resumed her classes in vocal instruction after a pleasant vacation spent at Chautauqua. Mrs. Hibler was once associated with William H. Sherwood as a teacher, and she feels justly proud of the decided success attained by one of her former pupils, Miss Frances Close, who played a brilliant duet with Mr. Sherwood at one of his concerts at Chautauqua. While visiting the Assembly on Recognition Day your correspondent had the pleasure of meeting old friends who have made Chautauqua renowned for excellence in music, Dr. H. R. Palmer, William H. Sherwood, Sol Marcosson, Harry B. Vincent, Mrs. E. B. Tobey, and last but not least, I. V. Flagler, without whom the organ could hardly be played. I also met Mr. Hallam, the new musical director; Mr. Johnson, whose fine tenor voice was heard to great advantage in several concerts; Miss Buckley, one of the soloists, and Miss Pearl De Boce, of Cleveland, one of Mr. Marcosson's most promising violin pupils. The chorus singing on Recognition Day was not up to its usual standard, but that may have been due to the chorus being smaller, owing to the departure of many of its members for home. Mr. Marcosson played with the delicacy and beauty of expression which characterize all of his work. Mr. Sherwood was inimitable in his brilliant rendering of "Hark, Hark, the Lark!" and also gave a superb interpretation of the Gounod "Faust" waltz.

I met Harry W. Hill recently and his friend, Mr. Berryman, an instructor of music in the Bellevue, Ohio, schools. Mr. Hill is organist of Ascension Church, and had just returned from Angola, where he had been with his church choir for a vacation. Evidently a sojourn by the lake shore agreed with him, for he was well tanned and said he was in splendid condition to resume work. Mr. Berryman has a fine voice and may be heard here during the winter. Mr. Hill gave a recital not long ago at Olean, and had the valuable assistance of Mrs. Noyes, one of Olean's favorite singers.

Mrs. Frances Helen Humphry has returned from "Innisfail," Vineyard Haven, full of enthusiasm concerning the charms of Tom Karl's place, and has many pleasant things to tell of the delightful musical people whom she met there, and their satisfying exchange of ideas on music. Mrs. Humphry has found it necessary to move into a much larger studio at the Buckingham to accommodate the needs of her steadily growing class, which includes some of our best known church singers.

Henry Dunman, of the Palace Arcade, has returned from an enjoyable vacation in Maine ready to add another year to the sixteen in which he has done such admirable work as a teacher of the voice. Two of his well known pupils who are church singers are Chas. McCreary, basso, of East Aurora, and Clarence O'Dell, of the same place, the latter tenor in the choir of the Westminster Church of this city.

Mrs. Carrie L. Dunning has issued a beautiful booklet on her "Improved System of Music for Beginners." Mrs. Dunning has made a study of all the kindergarten methods, but being a remarkably capable woman she has evolved a system of her own; formed into classes the pupils are taught by means of an ingeniously constructed keyboard, by which the grand staff and keyboard are combined, and other musical symbols are used to teach the fundamental principles of music. Stories and songs stimulate ideas and cultivate musical intelligence. The ear is trained, also the memory and the eye, to read musical notation. Gymnastics strengthen wrists and arms and fingers. Piano work illustrates the principles taught by games and exercises. Composition is taught also, for music is a language to be written as well as spoken. Mrs. Dunning's method is endorsed by the leading musicians and instructors in the United States and Europe. Mrs. Dunning has been requested to visit Dresden and introduce it there. She will also go to Chicago, for Mr. Sherwood endorses it and wishes to use it. Mrs. E. K. Tobey, of Memphis, Tenn., will introduce it to that city. In Buffalo Miss Amanda E. Snapp will be the teacher of the normal classes of the improved system of music for beginners. Many teachers are now taking the course, and are enthusiastic in its praise.

I have received from Rochester a program of unusual length and excellence, giving in detail the composers and the participants of the first pupils' recital of the Rochester Conservatory of Music. The manager of the institution is A. L. De Robert. The faculty are as follows: Mrs. Kate Bennett Smythe, vocal, piano, harmony, theory; Mrs. Bertha Pendexter-Eldridge, elocution; A. L. de Robert, violin, French and German languages. Orchestra training (European system). The studio building is at 62 East avenue, Rochester, N. Y. VIRGINIA KEENE.

#### A New Arrival.

**H**ERR LAUTENSCHLAGER, the new stage manager of the Metropolitan Opera House, arrived from Europe last week on the Kronprinz Wilhelm. He is at the Hotel Majestic.

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#### The Philadelphia Orchestra.

**T**HE management of the Philadelphia Orchestra announces that the exclusive appearances of Richard Strauss, the great German composer and conductor, who is to make his initial tour of this country during the coming season, both in Philadelphia and Boston, will be in collaboration with the Philadelphia Orchestra and Fritz Scheel, its eminent conductor. The Strauss engagement will include one public rehearsal and one symphony concert in the regular series to be given by the orchestra, and two concerts in Boston, whither the orchestra goes on the invitation of some of the most prominent musicians and patrons of music in that city. At each of these four concerts the orchestra will be jointly conducted by Mr. Strauss and Mr. Scheel, the latter wielding the baton during the first half of the program; the former then conducting his own compositions with our regular orchestra of eighty performers. Madame Strauss-de Ahna will also appear at each concert. This unusual announcement concerning the man who is generally looked upon as the logical successor to Wagner gains in force when it is known that Strauss comes to this country practically as the honored guest of the New York Philharmonic Society, and that no other American orchestra will be conducted by him so many times as our own splendid organization. This is a compliment alike to the conductor and performers of the Philadelphia Orchestra, and the executive committee is deserving of great credit for undertaking the enormous expense attached to such a series.

The American visit of Strauss, which will be brief on account of the great demand for his services abroad, will be the distinctive feature of the coming musical season in this country, and being his first visit to the New World, the affair will partake, in a measure, of international interest. The announcement of his appearance in Philadelphia also gives promise of one pleasing feature which is to be strictly adhered to by the Philadelphia Orchestra during the coming season—this being that in all instances the programs and soloists for the public rehearsals and the symphony concerts will be similar. The list of other soloists for the coming season is almost complete, and includes by far the strongest names that have yet graced the programs prepared by Mr. Scheel. The announcement of these will be made later.

#### Lillian Carllsmith in Maine.

**M**ISS LILIAN CARLLSMITH, the contralto, will give a recital in the opera house at Saco, Me., Wednesday, September 23, at which she will have the assistance of Arthur Foote, the distinguished composer. The recital is arranged as a benefit for Trinity Church Parish, of Saco, and Old Orchard. Miss Carllsmith is now staying at Old Orchard.

#### Miss Amy Murray's Engagements.

**M**ISS AMY MURRAY'S recent engagements in Virginia have been as follows: August 18, Roanoke Red Sulphur Springs; August 19, Newcastle; August 29, Warm Springs; September 1, Natural Bridge; September 3, Grace Church; September 7, Torga Hall; September 17, Clifton Forge; September 18, Keswick Hunt Club, Keswick.



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SHERMAN, CLAY & Co.'s,  
SAN FRANCISCO, September 5, 1903.

**T**HE third Symphony concert was given at the Grand Opera House on September 1 with an increase of interest and a fine program. The house was well filled and the interest keen. Scheel was no less a master conductor than on previous occasions, as the applause amply testified, and the audience was with the conductor till the end of the program. The Wagner number, though reminiscently enjoyable, did not altogether "fill the bill," not from a lack of good execution, but as one musician was heard to remark, "I would rather take my Wagner straight." Considered as a whole the concerts are very popular and are well patronized. The program for last Tuesday's concert is given below:

Overture, The Flying Dutchman.....Wagner  
Symphony, E flat major.....Mozart  
Adagio allegretto. Andante. Minuet and Trio allegretto.  
Finale. Allegro.  
Fantasie from the Rheingold and Götterdämmerung (first time).....Wagner  
Arrangement by Cyril Kistler.  
Symphony, B minor (unfinished).....Franz Schubert  
Allegro moderato. Andante con moto.  
Symphony Dance (first time).....Grieg  
The next concert will take place on next Tuesday afternoon.

William C. Carl, the eminent organist, is in the city and staying at the Palace Hotel. Mr. Carl had not expected to come to California, and consequently did not come in his professional capacity. Mr. Carl has just stepped in, as it were, on his homeward journey from the Klondike and the far North, where he has been giving a most successful series of concerts.

He was engaged to go to Dawson City to open a new organ, and returned via Nome, making a tour of the country, giving concerts and meeting with great success everywhere. He made a complete tour of Alaska, and returning gave concerts en route. On his return to the Eastern States Mr. Carl will give concerts in Portland, Ore.; two in Tacoma, Spokane, Seattle and Vancouver. An interesting concert was one with the following program, given at the opening of the new organ in Dawson City:

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**PART I.**  
Symphony in D minor.....Guilmant  
Largo e maestoso. Allegro.  
Romance in F major.....William Henry Richmond  
Menuet in the Ancient Style.....C. F. Kendall  
Fugue in D major.....J. S. Bach  
Allegro from the Tenth Organ Concerto.....Handel  
Reve Angeliue.....Rubinstein  
Fantaisie on a Welsh Air.....William C. Carl  
**PART II.**  
Toccata in E minor.....Joseph Callaerts  
Forest Music (from Siegfried).....Wagner  
Etude for the pedals alone.....Eugene de Bricqueville  
Largo (New World Symphony).....Dvorak  
Fanfare in F major.....Henri Deshayes  
Le Vendredi Saint (Good Friday).....F. de la Tombelle  
The Darkness. The Earthquake. The Angelic Choir.  
Marche Héroïque de Jeanne d'Arc.....Dubois  
(The march portrays incidents in the life of Joan of Arc.)

The second concert had the following program:

**PART I.**  
Fantaisie in E minor (MS.).....Faulkes  
(Composed especially for and dedicated to Mr. Carl.)  
Communion in G major.....Batiste  
Idylle Piffaro.....Ernest H. Smith  
(The piffaro is an old form of the oboe, and frequently heard in the streets of Rome at Christmastide.)  
Allegro from the Fourth Organ Concerto.....Handel  
Vorspiel to Lohengrin.....Wagner  
Carillons de Dunkerque (The Chimes of Dunkerque).....Thomas Carter  
**PART II.**  
Overture to William Tell (requested).....Rossini  
Noel Ecossais.....Guilmant  
(An ancient Christmas carol written in the Scotch style.)  
Toccata in G major.....Dubois  
Spring Song.....Gustav Merkel  
Concert Variations on The Star Spangled Banner.....Buck  
Fantasy Pastorale, The Storm.....F. J. Breitenbach  
(This composition was composed for the organ concerts in the cathedral at Lucerne, Switzerland.)  
The Repose of Nature—The Shepherd's Pastorale. The Approach of the Storm. The Tempest. The Vesper Hymn.  
Coronation March, Le Prophète.....Meyerbeer  
God Save the King!

Fisher's Opera House presents this week, under the management of S. H. Friedlander, the burlesque "Quo Vass Iss," which is for a burlesque the nearest thing I ever saw. Maud Amber, Winfield Blake, Kolb & Dill and Harry Hermen are the shining lights. A burlesque on the popular tale of "Sarah Crewe" is one of the attractions. Mr. Friedlander has made a popular success of the Fisher Opera

House, and the addition of George Laske as stage manager insures success to whatever they undertake.

Camille d'Arville, in "The Highwayman," proved how she can still attract and fascinate an audience. Arthur Cunningham was at his very best and made a fine impression in the character of Captain Scarlet.

I think I have never seen Cunningham in any character that suited him so well. The old favorites, Annie Meyers, Edwin Stevens, Eddie Webb, Ferris Hartman, all contributed to the success of the play, as did Bertha Davis, Oscar Lee, Karl Formes, Jr., and Joseph Fogarty.

Mr. Leahy has been heard to say that at the opening of the next comic opera season, which will be at the new house, there will be no expense spared to make the season a success, and the talent everything that can be expected. The grand opera season opened with "Aida" and "Lucia."

The Sacramento Saturday Club has issued its prospectus for the coming season, with Mrs. Albert Elkus as president; Mrs. C. G. Stever, first vice president; Miss Charlotte Shepstone, second vice president; Mrs. Louise McCormack-Gavigan, secretary, and Miss Aurelia Waite, treasurer. The executive committee is composed of Mrs. W. E. Briggs, Mrs. Emil Steinman, Miss Evelyn Griffiths, Mrs. Frances Moeller, Miss Maud Blue and Miss Elizabeth Taylor.

The foreign talent for the season 1903-4 embraces Augusta Cottlow and Madame Schumann-Heink. The season opens with a recital by Augusta Cottlow on October 10.

Among the visitors to this office this week were Miss Norma Rocca, who will probably ere long be one of us, and Natrop Blumenfeld, who has already established a studio and made arrangements for active work in our midst. Mr. Blumenfeld's first appearance in "Frisco" will be with Augusta Cottlow at her first concert.

MRS. A. WEDMORE JONES.

#### Beatrice Hubbell Plummer.

**M**RS. BEATRICE HUBBELL PLUMMER, one of Signor A. Carbone's professional pupils, has just returned from a highly successful Western tour. She was received with enthusiasm wherever she sang and her press notices were, without exception, most flattering.

The following were taken at random from her large collection:

Mrs. Plummer has a finely trained, high soprano voice, and has delighted Toledo acquaintances with her exquisite rendition of an artistic repertory.—The Toledo (Ohio) Times.

Mrs. Plummer rendered a program that admirably suited her, at the same time displaying a voice of exceptional purity and beauty, with the distinguished characteristic that its brilliancy rests as much on the middle as on the higher register. It was fresh and powerful in tone, and its flexibility was displayed in a charming manner in the Gounod number, while the sustaining quality was shown with splendid effect in Bohm's "Still Wie Die Nacht," Meyerbeer's "Shadow Song" and "Mignon" were sung artistically and received well merited applause, which was heartily responded to by the handsome singer.—Fort Wayne Journal-Gazette.

Mrs. Beatrice Hubbell Plummer charmed the great audience at the Long Beach Chautauqua with her pleasing voice.—Los Angeles Evening Express.

Mrs. Beatrice Hubbell Plummer, a clever soprano, appeared as the soloist at the afternoon session at Chautauqua. Her appearance prepared the large audience for the musical treat which they are to hear tonight, as Mrs. Plummer is again to be the soloist.—Los Angeles Herald.



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**M**RS. J. Z. MCCOY gave a musicale recently at her home, corner of South Main and King streets, Emmence, Ky. Mrs. J. C. Cassity, Miss Bertha McCorkle, Jack Cassity, Mrs. W. P. McCorkle, Mrs. Guy P. Holland, Miss Beulah Holland, Rev. W. B. Gray, Miss Nancy Price, Mrs. Frank Karr, Mrs. George Ernwein, Miss Edwina Cochran, Miss Florence McCorkle, Mrs. Errett McDiarmid and Mrs. Otto L. Oster gave the program. Besides those on the program there were present Misses Ella Latimer, Louisville; Grace Linney, Harrodsburg; Mr. and Mrs. John D. Fremd, Lexington; Mr. and Mrs. G. A. Holland, Ed. R. Holland, Frank McCoy, Mrs. Elzy Clubb, Mrs. H. D. Holland, G. P. Holland, Graham McCorkle, Errett McDiarmid, Mr. Morehead, George Ernwein, Otto L. Oster and Dr. J. C. Cassity.

John Allen Richardson has opened a studio in the Gilbert, Grand Rapids, Mich.

August 29 a musicale was given at the home of Miss Jennie Cramer, Ivy street, Atlanta, Ga. The participants were Miss Cramer's pupils.

A children's musicale was given recently by the pupils of W. H. Bush, at his studio, New London, Conn. The pupils were from seven to thirteen years of age.

Mr. and Mrs. John Gifford were the hosts of a musicale which they gave at the Conservatory of Music, Nashville, Tenn., recently, in honor of Mrs. Charles Heist, of Louisville. They were assisted in receiving by Mr. and Mrs. George W. Cooper and Mr. and Mrs. Charles McCarthy.

A musicale was given in the First Congregational Church, Old Saybrook, Conn., August 30. Those who took part were S. Clarke Lord, of Hartford, Mrs. William E. Butterfield and Mrs. John E. Bushnell, of Minneapolis, Minn., Mrs. Hendricks de Vries, of Princeton, N. J., and Herbert L. Maercklein, of Hartford.

New London society and a party of fifty-two from Norwich recently enjoyed a concert by the artist couple, Arthur M. Abell, violinist, and his gifted wife, pianist, with the vocal assistance of Mrs. George S. Palmer, of Norwich, Conn. It was given under the patronage of F. H. Chappell, William N. Blackstone and George S. Palmer, at 34 Huntington street, at New London, Conn.,

the residence of F. H. Chappell, whose music room is pronounced to be one of the finest in the country.

A concert was given at the First Presbyterian Church, Union, S. C., recently, by Fred Plumb, of Augusta; Miss Marie Clifford, James Powell, Miss Marie Mulligan, Thos. McNally, Miss Nina Colton, Mrs. Oetzel, Miss Mulligan, Miss Nicholson, Mr. Powell, Walter Colton, Mr. Dean.

A musicale was given at the home of Dr. and Mrs. J. H. McDuffie, Columbus, Ga., recently. Miss Emmie Burrus, Geo. Burrus, Miss Eloise Mooty, N. A. Warner, Miss Hope Warner, Professor Parsons and Dr. Lynch assisted in carrying out a program which was enjoyed by the guests present.

A fine concert was held in the Presbyterian Church, Ludlowville, N. Y., Wednesday evening, September 2. A program consisting of instrumental and vocal music and recitations was given. The soloists for the evening were John L. Evans, of Ithaca; Carl W. Crance, Caspar Fenner, A. H. Overacker.

A well attended musicale was given at the studio of Augustus Hazard Swan, on Central Court, Newport, R. I., August 27, which was attended by a large number of the cottagers and others, as well as by all the musicians who were in Newport. An instrumental trio assisted Mr. Swan. Miss Jessamine Chase, violin; Alfred G. Langley, violin 'cello, and Charles P. Scott at the piano.

A musicale was given recently by Mrs. Howard Kingman at her home on East Main street, Battle Creek, Mich. A large number of ladies were present and had the pleasure of hearing some piano work by Mrs. Julia Skinner Thompson, of Rensselaer, Ind. A classical program was rendered, Chopin being the favorite composer. Several vocal and violin solos were given by Lamont Fogg and Miss Bertha Wooden.

Mrs. George M. Hawkins entertained fifty friends at a musicale September 1 at her home on North Pennsylvania street, Indianapolis, Ind., in honor of her sister, Miss Minnie Stoddard, of Minneapolis. Miss Stoddard has a contralto voice, and is the soloist in the Church of Redemption, and in the Jewish synagogue in Minneapolis. She was assisted in the musicale by Mrs. Frank Flamer, Miss Summit and Master Morris Hamilton.

The present season will witness the advent of a new music school in Indianapolis, Ind. It will be known as the Central College of Music, and will be located at 550 North Meridian street. The enterprise is to be under the direction of Edward Taylor, who has associated with him several prominent musicians of Indianapolis as instructors in the various branches of musical study. The departments and instructors are as follows: Piano, Leo B. Riggs and Carrie Amelia Hyatt; vocal, Edward Taylor and Mrs. Leo B. Riggs; violin, Herman Arndt and Benaldine Smith; viola, Herman Arndt; organ, Leo B. Riggs and Carrie Amelia Hyatt; orchestra, Herman Arndt; theory, harmony and composition, Leo B. Riggs;

history of music and literature, Edward Taylor; physical training, elocution and dramatic art, Ida Virginia Smith; chorus and choir direction, Edward Taylor and Lee B. Riggs; lectures and voice mechanism, Edward Taylor; classes in ensemble, sight singing and orchestra, Edward Taylor, Lee B. Riggs and Herman Arndt; mandolin, banjo and guitar, Walter C. Tuttle; cornet and horns, Charles J. Kiefer.

#### Harry C. Stein.

**H**ARRY C. STEIN, whose European reputation as a piano pedagogue has followed him to this country, has been compelled to remove his studios to 139 West 122d street, where he will occupy the entire house.

Solo playing, interpretation and phrasing will be taught privately as before; modern finger dexterity, however, and that ease of performing on the piano which has distinguished Mr. Stein from so many other teachers, will be taught in the technic classes.

During the season free vocal and instrumental recitals and concerts and musical lectures of instructive character will be given each week for the benefit of pupils and their friends.

Two free scholarships will be offered by the school for unusually talented pupils. Application for same should be made to E. F. Medicott, business manager of the school.

#### From George Sweet's Studio.

**M**ISS JANE BOYD HURD, daughter of Judge Hurd, of Watkins, N. Y., has just returned from a most successful series of musicales in the vicinity of her home to fill an engagement in the Elberon, N. J., Presbyterian Church, of which P. A. Schaefer is organist.

Miss Hurd has a genuine contralto voice of beautiful quality, and she is a young woman with a charming personality. Her teacher, George Sweet, and her friends have every reason to believe that her career will be a brilliant one.

#### Music in Porto Rico.

**M**ISS JOSEPHINE ELLIOTT, of Newcastle, Ind., has sailed for Porto Rico, there to take up the work of director of music in the San Juan schools. Miss Elliott's father holds a Government position in Porto Rico.

#### Ida Mampel to Play in Berlin.

**I**N a letter to a friend received several days ago Ida Mampel, the young pianist, announced that she will give a recital in Beethoven Saale, Berlin, October 3. Miss Mampel has been studying with Leschetizky in Vienna. She and her mother are now resting in a quiet place near Berlin.

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**T**HE members of the Orpheus Society, of Asheville, N. C., recently gave a concert in the Arden Park Lodge, Asheville, Arden, Skyland, Fletcher and Busbee each gave its quota to the large audience that filled to the limit the ballroom and porch of the lodge. The audience was of an appreciative turn and gave the heartiest applause and repeatedly encored the musicians. Mrs. Harker assisted the society with several solos.

The St. Paul (Minn.) Choral Club commenced rehearsals for Massenet's "Mary of Magdalene" Tuesday, September 1.

Bruce G. Kingsley gave a recital at the Mozart Club rooms, Jamestown, N. Y., recently, his subject being "Die Götterdämmerung," from Wagner's musical interpretation of the "Nibelungenlied."

The Philharmonic Club, Indianapolis, Ind., Edward Neil director, held its opening business meeting for the season September 1. The club is planning to give two concerts this winter, with an out of town artist for each one.

The first concert to be given by the Quartet Society, Houston, Tex., in which the society will participate, will be on November 30. On that evening Suzanne Adams will appear, together with Leo Stern, George Crampton and a pianist.

A musicale was given recently at the Thursday Morning Club rooms, Pittsfield, Mass. Mrs. J. B. Beebe, Miss Olive Taylor, Mrs. Louise Brown Stone, Miss M. Gifford, Miss Sarah Dewey, Miss L. Story, George B. Seeley and Mrs. Bentley were the soloists.

At the Metropolitan School of Music, Indianapolis, Ind., this season there will be two new assistant instructors in the vocal department, Mrs. Rhea Hall Behmyer and H. B. Laut, graduates of last season. Tull E. Brown has been added to the faculty in the organ and piano departments, and Nellie Strain Haywood in the piano department.

Mrs. Willie Hutcheson, of Houston, Tex., has sent abroad for the pictures and all the magic lantern apparatus to provide illustrations for several of the lectures in the series on musical subjects which she is to deliver during the coming winter as one of the supplementary courses to the Kindergarten Training School for which the Woman's Club is making such extensive preparations.

#### Francis Rogers Home Again.

**F**RANCIS ROGERS had a very busy season last year, singing in oratorios, recitals and miscellaneous concerts in all parts of the East and as far West as Chicago and Milwaukee. The first of June he went to Europe for a two months' holiday, and on his return went to Maine, where he has given a number of recitals at some of the larger summer resorts. He is returning now to New

York to resume his position as solo baritone in the choir of the South Church, and to prepare for his engagements in both oratorio and recital, which promise him the busiest season he has yet had. He takes no pupils. His address is 26 East Thirty-third street, New York city.

#### Frieda Siemens at the Age of Five.

**T**HE article by Dr. Hans Richter published a few weeks ago, in which he referred to Franz Liszt at the age of eight transposing Bach compositions from memory, inspired a friend of Miss Frieda Siemens to send THE MUSICAL COURIER an account of Miss Siemens' precocity at the age of five. The friend writes: "I do not mean to compare Frieda with the great genius Liszt, but perhaps some readers of THE MUSICAL COURIER would like to hear a story about Frieda and Heinrich Ehrlich. Frieda was only five when her mother took her to Ehrlich for that master's advice. When the housekeeper ushered Frieda and mother in the room Herr Ehrlich was engaged giving lessons to a Spanish lady. The master was surprised at seeing the small child, and begged to know the reason for the intrusion.

"Mrs. Siemens explained the object of the call, and did not neglect to add that Professor Engel, of the Hochschule, had sent her and the child to him (Ehrlich).

"After some not encouraging remarks about 'wunderkinder,' Ehrlich lifted the little Frieda in the chair, and then asked her to play 'something.'

"She played pieces by Clementi and Mozart from memory, and as she played Professor Ehrlich became interested. When Mrs. Siemens told him that Frieda transposed everything, and that she had an absolute ear, the master laughed and said:

"My dear lady, I suppose you are not musical and don't understand."

"But Mrs. Siemens explained that she thought she understood, and then told the master about Frieda's performance, before an audience of 1,200 persons, of a composition by Mozart which she began in the wrong key, but to the astonishment of everyone played it through all right.

"Urged by the mother Professor Ehrlich gave Frieda a test which was successful, and after that he took an interest in her. As he had an engagement in Rome at the time he sent Frieda to Professor Klindworth, and in his school she was taught by that excellent pedagogue, Wilhelm Leipholtz, who was a fellow student with Joseffy under Moscheles."

#### Madame Pappenheim Is Back in Town.

**M**ME. EUGENIE PAPPENHEIM returned to the city last week after a pleasant sojourn in the mountains. She will at once resume her teaching at her studio, 101 West Seventy-eighth street, and, as a busy season is anticipated, her former pupils as well as new applicants are requested to see Madame Pappenheim as early as possible. Madame Pappenheim is one of New York's leading vocal teachers, and, it seems needless to add, one of the most successful.

#### P. A. Tirindelli.

**M**R. TIRINDELLI, concertmaster of the Covent Garden Opera House, London, orchestra, and head of the violin department of the Cincinnati Conservatory of Music, returned to Cincinnati from Europe end of last week.

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#### Arthur Hartmann in Copenhagen.

**T**HE success of Hartmann in the Danish capital was something most extraordinary. He was called "Paganini No. 2," an "aristocrat among the chosen," a "genius." He was also called "sensational almost inconceivable." In fact, the Danes completely lost their heads over him. To his many brilliant criticisms which have already appeared in this paper, we add two more:

The Hungarian violin virtuoso, Arthur Hartmann, who has already given one concert here, played last night for the second time and gathered an elegant and very enthusiastic audience in the hall of the Concert Palace.

One of our own first violin artists has pronounced this young man to be a Paganini No. 2, and in other words the world's greatest violinist, which is certainly not stating it too strongly. Mr. Hartmann's skill is prodigious; he is simply toying with the greatest difficulties, and he knows how to charm the dearest and most beautiful sounds from his old, precious violin.—Copenhagen Aftenposten.

On November 11 our capital had the satisfaction (Copenhagen is referred to, as this is a letter from Copenhagen) of welcoming a second time the young Hungarian violinist Arthur Hartmann. His second appearance not only confirmed the favorable impression which we gained of him when he was here the first time, but proved the source of new delight and pleasure. It is very rare that a young artist of scarcely twenty years should possess such technical mastery as is the case with Arthur Hartmann. Bach's Gigaconda was rendered in a simply masterful manner. The audience listened intently, so as not to lose a single tone of the clear and refined play. An allegro from Paganini's First Violin Concerto, whose technical difficulties had as yet been enhanced by the young virtuoso, who had added various cadences to it, formed the first part of the concert. A Mazurka of Zarzyki, in the course of which the artist appeared to give vent to his deepest sentiments in the sometimes plaintive, sometimes glad tones of his instrument, represented the last number of the program. Aside from a song of Halvorsen ("Chant de Veslemoen"), which impressed us because of the simplicity of the play, Hartmann played quite a number of extras, as response to the applause of the grateful audience. The singers who also appeared in the concert had been chosen with great skill, as also had been the case in the first concert. At that time we could listen to the magnificent voice of Mrs. Holstein-Berg, while in the second concert Miss Marie Reimann, a coming star, charmed us all by her wonderful pianos.—Extract from the Kieler Zeitung of November 19, 1901.

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